TEACHERS' OUTLINES FOR
STUDIES IN ENGLISH

BASED ON THE REQUIREMENTS FOR ADMISSION TO COLLEGE

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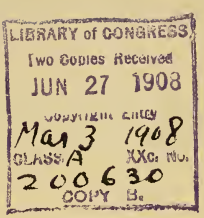

Studies in English
W. P. I

PREFACE

THE following plans of study for the English texts commonly used in secondary schools are presented in the hope that they may be suggestive to teachers of English who are struggling with the various problems which confront them. Each teacher, of course, must work out his own plan in accordance with the needs of his pupils and the conditions under which he works; but, as it is helpful to observe the class-room work of other teachers, so it may be helpful to see a fellow teacher's plans of work. I wish to disclaim any desire to dogmatize about the methods or the details of teaching. If I have anywhere assumed a tone of authority, it has been merely for the sake of brevity in stating my opinions.

Three books on the teaching of English have recently appeared: *The Teaching of English* by Percival Chubb, *The Teaching of English* by Professors Carpenter, Baker, and Scott, and *Talks on Teaching Literature* by Arlo Bates. All of these are full of inspiration and suggestion for me as they doubtless are for hundreds of others; they ought to be within reach of every progressive teacher of English. The present

volume is essentially different from these in purpose. It aims, not at a discussion of the principles of teaching, but at the application of certain principles to the teaching of some of the books required for admission to college.

References by page or line to the book under discussion are to the texts of the Gateway Series.

For suggestions concerning the plan of the book and certain of its details, I am under obligations to Dr. Henry van Dyke. I desire also to express my thanks for helpful criticism to several of my fellow teachers in the Morris High School, especially to Mr. Harold E. Foster who has kindly read most of the manuscript.

G. S. BLAKELY.

THE MORRIS HIGH SCHOOL.

CONTENTS

STUDIES IN ENGLISH

I. THE TEACHING OF THE NOVEL

All will agree that the novel is one of the most important forms of literature for high school study. The fact that almost every boy and girl who is at all interested in reading likes the novel, gives the teacher an excellent opportunity to stimulate the pupil's love for literature and to help him to discriminate between what is true and what is false; between what is cheap and what is worth while. Moreover, the study of the novel is the study of life and character. It is of great human interest, and it may be made an important factor in developing the pupil's ambition, judgment, ideals, and character. Good stories grow in meaning with the growth of mental power. *The Iliad* and *The Odyssey* are full of delightful stories for boys and girls, but these same stories, securely fixed in the youthful mind, gain a deeper meaning from experience as the child develops into the man or the woman. Furthermore, interest in a good story leads to other interests. It may encourage a love of nature, stimulating to closer observation. It may awaken a love of history, or of travel, or of some of the innumerable interests of human activity.

Unfortunately, young people's delight in the reading of the novel is a source of danger. The drama and the essay appear so full of difficulties that the student regards their study seriously, as a task, and finds it necessary to apply himself vigorously in order to master them. On the other hand, the novel is so delightful, so easy, that he looks upon it as a pastime. A superficial reading often gives him knowledge of many of the main facts, and a mistaken idea that he knows the story. It is the task of the teacher to get him to read with careful attention and with imagination keenly alive. When a fair mastery of the facts of the story has been gained, and clear mental images of the scenes portrayed and suggested have been formed, studies of plot, character, interpretation, etc., should follow. These studies, if they appeal to the class as reasonable, will stimulate thought and imagination and will help to form a basis for sound judgment and a habit of just criticism.

The practical plan here presented for the accomplishment of these ends involves three steps: first, preparation of the class for taking up the work; second, reading and study for the purpose of getting the facts; third, comprehensive study of the book as a whole, in addition to a comparison of it with other books. The purpose of the first step is to arouse an interest in approaching the story, and to prepare the pupil for an intelligent reading. In the case of some books it is of little importance, but in the case of others it is almost essential for success. Ap-

preciation of the difficulties of the book and of the limitations of his pupils will enable the teacher to make the wisest choice of his material.

The second step is certainly the most important because it is fundamental. Students often read a book without any adequate conception of the facts of which it treats. Even after honest endeavor they frequently have gross misconceptions and fail to see much that was intended for their observation. To keep the class alert and interested, and at the same time to see that the work has been well done, requires patience, tact, and ingenuity. Sometimes difficulties and consequent discouragement are avoided by assigning with the lesson a few general questions to aid the pupil in getting a connected idea of essential details. Sometimes the same result is reached by requiring the class to write in their notebooks brief summaries of each chapter. The recitation period gives the teacher an opportunity to arouse in the class a thorough interest in the work in hand. This can be done in a variety of ways. Different parts of the story may be told by the students; questions may be asked to test the understanding of certain passages, to enable the pupil to read between the lines, and to awaken curiosity; supplementary facts may be given by the teacher, or by members of the class, to throw light on certain parts of the story.

For the third step,—the study of the book as a whole,—the following topics are suggested:

Setting and situation, plot, characters, interpretation, method of narration, style, life and character of the author, comparison with other books. Although some of these topics may have been taken up in connection with previous study, they will be found none the less valuable at this more advanced stage of the work. Certain ones are of course more important than others. The method of narration and the style, for example, should always be treated lightly, if at all, since their consideration is rather for the maturer student. To reach the best results every topic that is studied should send the pupil again and again to the book to find definite answers to the questions given and to establish the proof of his opinions.

Outline for the Study of Ivanhoe

I. Preparation

The class will probably be able to recall from their previous study of Scott some interesting facts about the author. They will understand the book better, too, if they are somewhat familiar with the following topics:

The Norman Conquest.

Ideals of Chivalry.

Conditions of the Church.

The Crusades.

Story of King Richard up to his return from the Crusades.

II. Reading and Study

There are advantages in a first rapid reading of the book before the more careful reading and class study, but for pupils unused to reading long books this is too much to ask in the case of *Ivanhoe*. The essential result to be attained in any event is familiarity with the details of the story.

III. Study of the Book as a Whole

Setting and Situation.—When did the events of the story take place?

Locate upon some map or, better, draw a map to indicate the position of Sheffield, Ashby, York, and the other places connected with the story. In the opening chapters there are various details of the situation that are more important than the actual time and place, for example, condition of the country, and the relations of the people. Make a list of them.

Compare *Ivanhoe* with some other novel in regard to the definiteness and importance of the setting.

What do we know from the story of the means of traveling? (pp. 14–16, 192–195, etc.); of the conditions of the clergy? (pp. 17–20, 468–474, etc.); of the relations of the Normans and Saxons? of the habits of the people? of the feudal system?

Plot.—How long a time is involved from the beginning to the end of the story?

Are there frequent surprises, or do the events occur as we expect them? Illustrate.

How does Scott arouse our interest in the development of an action? Take the Tournament, for example, and show how he arouses our expectation before he relates the event.

When do you first suspect that the Palmer is a person disguised? How does the author keep us in suspense as to his identity? (pp. 60–62, 90, etc.).

Find other instances of this device for maintaining our interest in the story (see p. 134).

Point out several events that appear, upon second thought, to be improbable. How has Scott tried to make them seem probable, so that the reader's interest will not be lost?

Give an illustration of the way in which Scott links together the various groups of characters. If the author has succeeded in so combining the interests of each group that the outcome of the main action—the success or failure of the hero and heroine—means the success or failure of the other groups, then he has secured unity of plot. Is there unity of plot here?

After the opening scene in the forest, the next important one is in the dining-room at Rotherwood. Point out in detail the incidents that lead to this scene.

In the dining-room scene what suggestions are given for the further development of the plot?

What is the next scene of importance? What incidents lead up to it?

There are, in all, eight or nine important scenes. Make a list of them, note the train of incidents that leads up to each, and also the germs of future development that each contains.

Each of these scenes marks a climax of interest. Is any one so much more important than the others, that you can say it is the climax of the book? Are any of them merely episodes that might be omitted without making the action incomplete?

How far does Brian de Bois-Guilbert influence the course of events? How far does Isaac influence them? Richard? Rebecca?

CHARACTERS.—Who is the hero? Why?

Who is the heroine? Why?

Arrange the important characters (there are from fifteen to twenty) in three or four groups according to the way they seem to be associated in the development of the story. Which characters are historical? Which, if any, are intended to represent types or classes of men?

Are any of them to be contrasted with each other?

Are the characters of King Richard and Prince John represented here as they are shown in history?

Note the chief traits of Cedric, Athelstane, and Gurth. Remember that Scott was trying to portray Saxon character. What are the individual traits of each? What have they in common?

What, if anything, in Rowena compels your admiration of her? What, if anything, is lacking to make her truly a heroic figure?

How does Rebecca compare with Rowena in the latter particular?

Do the principal characters remain the same from beginning to end, or do they show development?

Do we become acquainted with these characters by what they say and do; by what the author says of them; or by what they say of one another?

INTERPRETATION.—It is fair to suppose in every novel that the author has had a more or less distinct purpose in writing it. It may be to present in life-like pictures some dramatic events in history; or to paint vivid scenes that illustrate the spirit of an age; or to hold up ideals of bravery, patriotism, patience, devotion, or some other virtue; or to show the working out of some great truth or principle of life.

What seems to you the purpose of the author in *Ivanhoe?* What ideals of character does he hold up? What service has he done for the reader of history?

METHOD OF NARRATION.—Who tells the story? Would it be difficult to rearrange the plan so that Ivanhoe or some other character should tell it? Why?

Does the narrator speak from the standpoint of one who somehow or other knows all that the characters do and think and feel, or of one who recounts merely his own feelings and what he sees and hears?

Compare *Ivanhoe* in this respect with *The Vicar of Wakefield*, or with some other novel.

Style.—Does Scott attempt to reproduce the language of a time other than his own? Does he introduce dialect? Do the characters talk naturally as we should expect persons of different birth and education to talk, or do they talk alike?

Note how Scott describes an outdoor scene (p. 6); a man (p. 7); a scene of action (pp. 300–306). Try to imitate his methods in descriptions of your own.

Note the parts of the story where the movement of events is very rapid (pp. 322–330), and others where the author introduces description or exposition (pp. 148–152) to retard the movement.

Do you find the sentences natural and easy, or formal and hard to read? Are there many unfamiliar words?

The Life and Character of the Author.—What are the main facts of Scott's boyhood? his education? his professional career? his success as a poet? his change from poetry to prose? his success as a novelist? his financial distress? his struggle to meet the demands of the law and of his own honor?

Would you judge from *Ivanhoe* that the author was a man of learning? a lover of nature? fond of social life? fond of animals? fond of children?

Write what you think we have reason to believe of Scott's character from reading this book.

Outline for the Study of the Vicar of Wakefield

I. Preparation

It is well to suggest to pupils who have read *Ivanhoe* and now turn to the *Vicar of Wakefield* that the latter is not a romance, but a novel of life and manners; not an exciting story of heroic deeds and wonderful escapes, but a story that paints clear pictures of simple life, quiet humor, and true sentiment. A few facts of Goldsmith's boyhood and young manhood should be dwelt on in order to show his familiarity with the country, the church, and with other matters treated in the story. Other topics of interest are the circumstances that led to the publication of the book; the comparative newness of the novel in literature; eighteenth century essays, like the *De Coverley Papers;* similarity between such essays and this novel.

II. Reading and Study

To become familiar with the details of this story is simple, but students are likely to overlook little references to the customs and manners of the time, and to fail to use their imaginations in picturing the beautiful but simple scenes of country life.

III. Study of the Book as a Whole

Setting and Situation.—Find five or six references in the story that throw light on the time when the events are supposed to have taken place. (See customs of

travel in Chapter III, of dress in IV and XII and of the punishment of criminals in XXX and XXXI.) Draw as definite a conclusion as you can from these references, and be prepared to defend it.

Where is Wakefield? Do we know whether the places described are English or French or Irish? Give reasons.

Could the scene have been laid in some other country or some other century without radically changing the story? What alterations would be necessary?

What do we learn from this book about customs in dress? means of travelling? education? other customs?

PLOT.—How long a time is involved from the beginning to the end of the story?

At what point did you discover the identity of Mr. Burchell? Could you have discovered it earlier if you had read more closely?

Are there frequent surprises, or do events occur as we expect them to?

Are all the events probable? Has the author succeeded in making them seem probable?

Is the plot simple or complex? How many chapters are used to introduce the story? What is the climax?

Is there, as in *Ivanhoe*, a series of scenes closely connected? Are there incidents that might have been omitted as superfluous? If so, would the story have been more, or less, interesting without them?

How far does Mr. Burchell influence events? How far does Mr. Jenkinson influence them? Squire Thornhill?

CHARACTERS.—Does the author make us acquainted with the various characters by what he says of them; or by what they say and do themselves; or by what they say of one another; or by all of these methods? Examine Chapters I, III, VII, and XI.

Is the Vicar a man of intelligence? of sincerity? of good judgment? Name his chief traits. Would he command our respect if he were our neighbor? Account for the fact that people have been charmed with his character ever since the book was written.

Do the characters seem true to life? Do they remain the same kind of persons from first to last, or do they show development?

Contrast the Vicar and his wife; Olivia and Sophia; Squire Thornhill and Sir William.

INTERPRETATION.—The writer of a historical novel aims to give a vivid picture of certain dramatic events in history. The writer of a novel of life and manners usually has some ideal of life or character, more or less clearly defined, that he endeavors to picture. Try to frame a statement of some truth the Vicar's life may fairly be said to illustrate which seems to you the central idea of the story.

METHOD OF NARRATION.—Who tells the story?

Would the effect have been essentially different if

someone else had told it, perhaps Mrs. Primrose, or the author himself?

Does the narrator speak from the standpoint of one who somehow or other knows all that the characters do and think and feel, or of one who recounts merely what he himself feels and sees and hears? Compare with *Ivanhoe* in this respect.

To what extent does the author use dialogue?

STYLE.—Is there any attempt to use dialect?

Do the characters talk as we should expect them to talk, or do they all talk like the author?

Note a few passages that express humor; some that express pathos. Find a few descriptions that present vividly a scene of beauty. Are the sentences easy and natural, or formal and dignified?

THE LIFE AND CHARACTER OF THE AUTHOR.—What do we know of Goldsmith's childhood? his family? his education? his professional training? his travels? his friends in London? his literary enterprises?

What can you find in the experiences and character of Dr. Primrose, of Mr. Burchell, or of George Primrose to suggest Goldsmith's own experiences and character, or those of his father?

What characteristics of Goldsmith do you think you have a right to infer from this story? Give reasons.

COMPARISON.—Does the charm of this novel lie in the setting? in the plot? in the characters? in the

style? in the lesson it teaches? or in all of these factors together?

Compare this book, topic by topic, with *Ivanhoe* or with some other novel recently studied.

Outline for the Study of Cranford

I. Preparation

It is important that a young student before he begins to study *Cranford* should have some idea of the kind of story that it is. Otherwise he is likely to be disappointed and to fail to appreciate its charm. Several ways are suggested for approaching the first reading. Let the teacher, or if possible one of the class, give an account of a small English village, using photographs, if they are available, to show some characteristic features. Let the class write an account of some country place that they know well with definite details of the houses, the people, and the customs. Have the best accounts read in class. Present to the class, or have them study from the introduction, the brief facts of the history of this story: who Mrs. Gaskell was; her connection with Knutsford; the original purpose of the *Cranford* sketches.

II. Reading and Study

Oral reading is more than usually important in a book like *Cranford*, for much of the enjoyment of the story comes from an appreciation of its wit and humor, and

these qualities can best be brought out by oral reading. Some part of each day's recitation period might well be devoted to the reading of choice passages. Of special value in securing appreciation of the story is the preparation of compositions based on the students' own knowledge of country life. They may be descriptions, both real and imaginative, of some country village; accounts of small social gatherings or card parties; dialogues to show the characteristics of the people, etc.

In addition to these exercises there will, of course, be need for cross-questioning to make sure that the important facts relating to the scene, the characters, and the events are clearly understood. Some care will be necessary to see that students understand the virtues as well as the foibles of the characters.

III. Study of the Book as a Whole

Setting and Situation.—Does Cranford seem like a real place? Give reasons for your answer.

When are the events related supposed to have taken place?

Why does Mrs. Gaskell pay so little attention to the details of time and place?

Could the scene of this story be changed to some other place and time without difficulty? Give reasons. Compare Cranford with some place that you know in respect to the poverty, aristocracy, social etiquette, employments, and peculiar ways of the people.

PLOT.—What relation does Chapter I bear to the rest of the book? Are there suggestions in it that make you expectant of what is to come in the ensuing chapters?

What connection has Chapter II with the preceding chapter? with the following?

Are Chapters III and IV connected? Are they connected with what follows?

Group the remaining chapters to show which belong together.

How many separate stories do you find with no connection except for the presence of the same characters?

We are told that a good story has a beginning, a middle, and an end. What seems to be lacking in *Cranford?*

If we were to consider as complete stories the incident of Miss Matty's love affair or of Poor Peter, should we find the same lack?

CHARACTERS.—What are the chief motives that prompted the Cranford ladies to do the things that they did, and to do them in the way they did?

How did Captain Brown differ from them in the motives that prompted his actions?

Show how the incident of Miss Jenkins's argument with Captain Brown on the relative merits of Mr. Boz and Dr. Johnson, illustrates one side of Miss Jenkins's character. What is her other side? Illustrate. Compare Miss Matty and her sister to show the strength and weakness of each. What was there in Miss Matty

that made the other ladies help her so generously in her trouble?

What sort of woman was Mrs. Jamieson? Were her neighbors blind to her faults? Why did they treat her as they did? Do you think they were insincere?

What other characters in the story have a distinct personality?

INTERPRETATION.—What purpose do you think the author had in writing this book?

From this story, what would you judge were her ideas on sincerity? on the treatment of one's neighbors? on conformity to custom? on social rank? and on other matters of everyday life?

METHOD OF NARRATION.—Who tells the story?

Does the narrator tell us only of the things that she sees and hears, or of other things as well? How is it in *Ivanhoe?* Would the story have to be changed essentially if it were told by Miss Matty, Miss Pole, or some other of the characters? Give your reasons.

Has Mrs. Gaskell succeeded in avoiding the awkwardness in the use of "I" so common in stories told in the first person? If so, how? Compare it in this respect with one of your own narratives in the first person.

Point out, if you can, some ways in which the author has made her dialogues smooth and natural. Compare with one of your own.

STYLE.—Note a few of the most humorous passages; of the most pathetic. In the humorous passages is the

author laughing *at* her characters, or laughing *with* them? Compare in this respect her treatment of Mrs. Jamieson, Miss Barker, and Miss Pole with Scott's treatment of Prior Aymer, Friar Tuck, and Athelstane.

The Life and Character of the Author.—What facts do we know of Mrs. Gaskell's girlhood? her education? her married life? her great sorrow? her first literary success? her acquaintance with the literary men of her day? the regard of her neighbors for her?

Comparison.—Does the value of this book lie in its setting? in its plot? in its characters? in its style? in its teaching? or in all of these factors?

Compare *Cranford* in respect to each of the above topics with the other novels that you have studied.

Outline for the Study of Silas Marner

I. Preparation

A few facts about George Eliot's early life will help to show how she could write as she did about country people—their ideas, habits, and manner of life.

II. Reading and Study

A rapid reading, followed by a second and more careful one, is quite practicable with so short and interesting a story as *Silas Marner*. It is especially to be recommended for this book, since the chapters are so full of suggestions of character, of customs of a by-gone time,

and of hints for the further development of the story, that it is difficult for a young reader, urged on by his interest in the plot, to stop long enough to grasp all the essential features. So many important lessons for the beginner may be drawn from the structure of this book, from its teaching, and from its representation of life, that it especially repays thorough study.

III. Study of the Book as a Whole

SETTING AND SITUATION.—What means does the author take in Chapters I and III to acquaint us with the time of the story? How definitely can you fix it? (See p. 47, l. 22.)

What sort of place was Lantern Yard? Describe the people who worshiped there. What was their social life? Why was their church called a chapel?

Compare this place, where Silas first lived, with Raveloe in respect to location, people, religious beliefs, wealth, social life, etc.

Although Raveloe is not on the map, in what part of England is it supposed to be?

Do the descriptions, for example, of the company at the Rainbow or of the party at the Red House, seem like caricatures or like pictures from real life? Give reasons.

Has the author been true to the life of a certain place and time? (See Introduction, p. 34.) Is the setting closely interwoven with the story, or could the scene have been changed without loss of interest to New England,

or to some other place, fifty or a hundred years later? Give reasons.

PLOT.—Make a list of the most important scenes (seven or eight in all), note the train of incidents that leads to each, and the suggestions in each that prepare us for the further development of the story. Show that there are two distinct stories separately introduced, but finally woven together.

Note in what places these distinct stories touch each other and how they are knitted together. In the arrangement of the scenes is there any attempt at contrast? (See Introduction, p. 40.) Are any of them merely episodes that might be omitted without loss to the story? Most of the scenes mark a climax. Is there any one scene so interesting and important by reason of the characters brought together and the facts unfolded that we may call it the climax of the story?

Is there unity in the plot?

What use is made of Marner's cataleptic fits in the development of the plot?

How are we prepared for the explanation of the mystery of the lost gold? (See p. 94, ll. 24–29; p. 97, ll. 17–20; p. 241, l. 29; p. 242, l. 3; p. 268, ll. 3–21.)

Why does the author cause Marner to go back to Lantern Yard and fail to learn anything of his former friends and the results of their injustice?

How many of the principal characters are brought into the last chapter?

Is what is said of them, and what they say themselves, characteristic?

Has the scene any beauty in itself?

Sum up the features that make it a fitting conclusion.

CHARACTERS.—From what classes of society does the author take her characters? Is she equally successful in dealing with the different classes?

Contrast Nancy and Priscilla. Which is the more interesting? Why?

Trace the changes that take place in the characters of Silas Marner and Godfrey Cass.

Do the other characters change too, or are they essentially the same throughout the story?

Do you think Marner's sudden loss of faith seems probable in view of his religious devotion?

What is the significance of the Sally Oates incident (p. 65) in Marner's life?

What effect did the gold have upon him? Contrast this with the influence of Eppie.

In the development of Marner's character, what is the significance of the scene at the Rainbow when Marner tells his neighbors of the loss of his gold?

What sort of man was Godfrey at the beginning of the story? Was there any excuse for him in his lack of manliness? State the struggle going on within him the night before he told his father about taking Fowler's money. What was the effect on him of telling only a

little of his secret? Why did he at last tell Nancy all? What was his punishment?

INTERPRETATION.—What idea does the development of Silas Marner's character illustrate?

Does the author's devotion to this idea mar at all your interest in the book as a story?

What truth does Godfrey Cass's life illustrate?

What satire do you find on people or customs?

METHOD OF NARRATION.—Who tells the story?

Could the author have made one of the characters tell the story just as well? Give reasons.

Does the narrator write as though in some mysterious way she knew all about the characters, or does she write only what she might have seen and heard?

To what extent does she use dialogue?

How do we become acquainted with the characters?

Find several passages where the author interrupts the flow of her story to make explanations for our benefit (for example, pp. 100–101).

STYLE.—Does the author use the language of her own time?

To what extent does she make use of dialect?

Is the language of the characters consistent with the author's description of them? Note the difference in choice of words and grace of expression when the author speaks in her own person, and when she speaks through the mouth of one of her characters.

Find passages that express humor (pp. 201–203), pathos (pp. 67–69), satire (pp. 184–185).

The Life and Character of the Author.—What do we know of George Eliot's early home? education? religious experiences? life while manager of the house at Griff? life at Coventry? early literary work? first attempt at novel writing? success as a novelist?

Would you judge from this book that she was fond of social life? simple country life? animals? children? books? Give your reasons.

How do you suppose she knew how to describe the horse sale? the evening at the Rainbow?

Comparison.—Is our interest in this book chiefly in the setting? in the plot? in the characters? in the idea? in the style? or in all of these factors equally?

Compare *Silas Marner* in these five particulars with *Ivanhoe* and with *The Vicar of Wakefield.*

II. THE TEACHING OF NARRATIVE POETRY

Much has been said, and said with force, about the impossibility of *teaching* literature. But while many believe that certain kinds of literature can be taught with marked success, they are apt to feel the force of the above contention when they attempt to teach poetry.

It is, of course, comparatively easy to make clear the main idea of a poem, the facts of the plot, the details of the setting, and the characteristics of the actors; but the score of artistic touches that make the poem great cannot be taught, any more than can the beauty of a flower. To be sure, some pupils may appreciate these touches, and appreciate them because of the instruction they receive, but, on the other hand, others never will in spite of all aid and encouragement. It should not for a moment be forgotten, however, that the matters that can be taught are by no means inconsiderable. The language must often be explained; the thought, buried in involved sentences, must be simplified; and the unfamiliar or abstract ideas must be illuminated by illustration. There are doubtless some ideas in poetry that cannot be explained in words, but most of the obstacles that pupils

meet with may be smoothed away, if only the difficulty is perceived.

The task of the teacher is, first, to put himself and his class into the atmosphere of the poem. Then the events of the narrative, the idea of the lyric, the characteristics of the setting, and the individualities of the various actors must be clearly brought out. Studies must be suggested that will make the pupil read over and think over, again and again, the words of the poet. Lastly, by reading aloud and by devices which may defy analysis, but which will suggest themselves to teachers who, enthusiastic themselves, desire to inspire others, the class must be made to *feel* the truth and beauty of the poem.

Narrative Poetry

A narrative in verse is not essentially different from a narrative in prose. The content is still the important feature, but form demands far more attention than it does in prose. More care must be given to the first and second readings of a poem than of a novel, since certain difficulties of form and language cannot so readily be left to the student himself to master.

The comprehensive study will follow the same lines as in the prose narrative;—setting, plot, characters, central idea, and form. Before beginning certain poems, the teacher should bring up briefly some preliminary

topics for the purpose of interesting the class in what they are about to study. A half-hour's talk at this point may be of the greatest value, if it is strictly a preparation for the work in hand. It is a mistaken kindness to tell pupils, in advance, the story of a poem, but whatever will give them more interest in beginning the work, or a better understanding as they proceed, is legitimate and desirable.

Outline for the Study of Narrative Poetry

I. Preparation

Such facts must be presented as will make the first reading intelligible, and put the class into the atmosphere of the poem.

II. A Rapid Reading

This reading of the poem must be accompanied by general suggestive questions and explanations. A part of the first reading should probably be assigned for home work, but the more important passages, at least, should be read in class by the teacher, or by some good reader among the pupils.

III. A Careful Reading

The main purpose of this reading is to gain an understanding of the poem. It will include a thorough but not exhaustive study of its details; the best passages may be read aloud, and choice selections committed to

memory. Then should follow a brief practical study of meter, with class discussions to interpret the thought of the author.

IV. Study of the Poem as a Whole

A. *Content*
   1. Setting
   2. Plot
   3. Characters
   4. Central idea
   5. Method of narration

B. *Form*
   1. Structure
   2. Meter
   3. Style

C. *The Life and Character of the Author*

Outline for the Study of the Lady of the Lake

I. Preparation

The introductory work that the teacher is required to do for his class depends upon the conditions: the age of the pupils, their previous reading, etc. The following topics are suggested as suitable for the double purpose that we have in mind: arousing the interest of the class, and supplying necessary information.

1. A brief account of Scott's ancestry to show his connection with the Highland clans.

2. Some facts of Scott's boyhood to show his enthusiasm for out-door life, for deeds of daring, for old Scotch legends.

3. The story that Lockhart tells in his life of Scott [1] (p. 266), of how tired soldiers were aroused by a recital of *The Battle of Beal an Duine.*

4. A short account of the Scottish lake region, with map.

5. A very few facts concerning James V and the Douglas family.

II. A Rapid Reading

This is for the purpose of getting the main facts of the story. It may be done partly by the teacher [2] and partly by the class out of school. A short time in every recitation period should be taken for a running fire of questions to make sure that the class understand the plot. The questions ought to be simple matters of fact which a first reading should reveal.

III. A Careful Reading

The class should now be ready to enjoy a second reading with whatever study of words, figures of speech, meter, etc., is necessary together with the memorizing of a considerable amount. The following questions are

[1] *The Life of Sir Walter Scott*, by J. G. Lockhart, London, 1898.

[2] See suggestions for teaching "The Lay of the Last Minstrel," in *The Teaching of English*, by Percival Chubb, pp. 161–166.

intended to suggest the kind of work that ought to be done with young pupils:

1. Canto I, line 47. Explain "tainted gale."
2. " " " 54–63. To which of the senses does Scott appeal?
3. " " " 54–63. Point out the words that are most effective.
4. " " " 69. What is the hurricane?
5. " " " 114–130. To what sense does Scott appeal?
6. " " " 114–130. How does he appeal here to our sympathy?
7. " " " 131–151. How does he make the escape of the stag a surprise?

It is easy to select many good narrative and descriptive topics for oral and written composition, and here, as always, frequent writing is an aid to the understanding of the work of literature under discussion, as well as to the enlargement of the power of expression.

The study of meter ought to offer little difficulty if only a simple, practical knowledge is required, and yet a large number of pupils find it confusing. It may never have occurred to some of them that the great difference in form between prose and poetry is that in the one case the arrangement of accented and unaccented syllables is irregular, and in the other regular.

If they are directed to mark a few passages after some definite form, as

The stag at eve had drunk his fill

they will easily learn the normal line. They will learn, too, that there are a few common variations. Having learned these, and the names of different feet and meters, the whole subject will seem, as it is, a very simple matter.

IV. Study of the Poem as a Whole

SETTING.—When and where did the events of this story take place?

Are we interested in the descriptions because they are beautiful, or because of historical associations?

What caused the trouble between the Highlanders and the Lowlanders?

What do you learn from the poem about Highland hospitality? (See Canto I, lines 576–601; II, 585–604, etc.) Customs of dress? (I, 362–372; II, 534–539; III, 478–499, etc.) Devotion to leaders? (III, 410–451; IV, 397–400, etc.) Superstition of the people? (III, 123–178; IV, 79–99.)

What foundation in fact was there for James's treatment of Douglas (V, 609–631), and for Ellen's visit to court? (VI.) (See Introduction to *The Lady of the Lake*, pp. 27–31.)

PLOT.—How is the story introduced?

At the end of Canto I what do we think the story is to be?

What is brought into Canto II to complicate the plot or to make it less simple?

How is the main action of Canto III foreshadowed in Canto II?

What is the purpose of Canto III? Would the story be complete without it?

How does the prophecy related in the early part of Canto IV affect our interest in what follows?

What is the purpose of the Blanche of Devan incident?

What is the purpose of Canto IV in the development of the story?

What is the purpose of the dialogue in the early part of Canto V? of the games in the latter part? Show how Canto VI is a fitting conclusion.

Note in how many of the cantos the main action is told in a single scene vividly described.

How does the author retard the movement, keep the story from going too fast, in the most exciting parts?

What is the purpose of the Minstrel in the development of the story?

In what cases does Scott keep the identity of characters unknown to the reader for a time? for what purpose?

Are we more interested in the fortunes of Roderick or in those of Ellen?

CHARACTERS.—What characters are historical?

Are the others true to life? Are they too good, or too bad, too brave, or too foolish?

Is there a hero? a heroine?

Compare Malcolm and Roderick. Which makes the stronger appeal to your interest? Why?

How did the clansmen regard Roderick? Why? Name some of his virtues.

In the struggle between James and Roderick, which one do you wish to be successful? Why?

What qualities do you admire in Ellen?

INTERPRETATION.—Was Scott's purpose merely to tell an interesting story, or to present a period of history, or to teach some ethical truth, or to present high ideals of character, or all of these combined? Give your reasons carefully.

METHOD OF NARRATION.—Who tells the story?

Suggest some of the changes that would have been necessary if the author had made Ellen or Douglas tell it.

By what device does Scott tell us the story of the battle?

How does he acquaint us with the characters: by what he says, by what they say, or by what others say of them?

FORM.—What is a canto? Is it merely a form division, or is it also a thought division?

Can you discover any plan in the division of the canto into stanzas?

Mark the scansion of stanza 34, Canto II.

What is the meter of the normal line?

What variations are there in the kind of feet?

Mark the scansion of stanzas 2 and 3 of the ballad in Canto IV.

What is the meter of lines 1 and 3? of lines 2 and 4? what variations are there in the kind of feet?

Find the meter of one or two of the songs.

Does the author use language of a time other than his own?

Does he use dialect? Compare in this respect with some of his Scotch stories in prose.

Do the characters all talk alike, or as we should expect of persons differing in birth and education?

Does Scott use simple or unfamiliar language?

Find a vivid picture (for example, Canto I, stanzas 11, 12), and examine the language to see what kind of words are most effective: specific or general, concrete or abstract, figurative or literal.

Do the same with some passage that presents an impression of sounds (as in Canto I, stanza 3).

Can you see any difference between this poem and a prose story in language, thought, beauty of description, or any other respect except metrical form?

The Life and Character of the Author.—Was Scott a Highlander or a Lowlander?

What do we know of his father and mother? of his earlier ancestors? of his childhood? of his boyhood interests? of his education and training? What profession did he enter? How successful was he in it? What was his reputation? What was his first literary venture?

Name his great poems in the order in which they appeared. Give some idea of their success. Why did he stop writing poetry? Compare his success as a novelist with his success as a poet.

How did he change his manner of living as he became increasingly successful?

What misfortune overtook him? How did he meet it?

Give a picture of his home life.

What are the chief traits of his character?

Outline for the Study of the Ancient Mariner

I. Preparation

This is a wonderful poem, which makes a profound impression on an imaginative mind; but it is most difficult to teach. This is because of its very simplicity. The teacher must try to put himself into the attitude of a child and read the poem several times until the vividness of the pictures and the beauty of the language have captivated his imagination. Then he must attempt to put his pupils into the same frame of mind. At this point it is helpful to discuss the differences between prose and poetry, the beauty or horror of a vivid dream, and the real truth that often underlies a fairy story or a dream story. Next, the translation of the Latin quotation that is prefixed to the poem may be read and discussed simply, especially the first sentence. The teacher must try to secure from his class, if possible, what Coleridge calls

"that willing suspension of disbelief which constitutes poetic faith."

II. Reading and Study

After this very important preparation and a rapid reading of the poem, as in the case of *The Lady of the Lake*, the teacher will find it profitable to read the poem again rather slowly with the class in order to bring out the meaning of words, the clearness of the pictures, the simple train of incidents, the rapidity of the narrative, the remarkable development of the Mariner's character, and the simple beauty of his faith and love.

III. Study of the Poem as a Whole

SETTING.—To whom and under what circumstances was the story told?

How do music, and feasting, and ceremony serve to set off the story?

Trace the course of the Mariner's voyage.

Can you form any idea of the time when he lived, or of the length of time that he was absent on his voyage?

Why was not Coleridge more definite in regard to time and place?

"The poem is a story told by pictures." Name the most important ones. Note the details that make them clear. In what respects are they unusual?

PLOT.—Name the incidents that lead to the killing of the albatross; those that lead from the killing of the alba-

tross to the blessing of the water snakes; and those that lead from this point to the end.

Show how one incident leads to another by the law of cause and effect.

Show how the killing of the albatross and the blessing of the water snakes are the most important events of all.

How does the author impress us with the importance of the Mariner's crime?

Which events in the story are caused by the Mariner? which by the supernatural beings?

Show how the author makes improbable events, like the coming of the spectre-bark, seem probable.

CHARACTERS.—Show why the Mariner is the only important human character.

In what respect are the supernatural characters important?

How are they like mortals? how unlike?

Describe the Mariner's appearance. Trace carefully the changes in the development of his character.

What do we know of his companions? Why were they punished?

INTERPRETATION.—What idea or truth does the author bring out in the poem?

Show how the Mariner in his development illustrates it.

METHOD OF NARRATION.—Who begins the narrative? Who else soon takes it up? What part does each tell? Does the Mariner tell anything beyond what he himself saw or heard?

Compare this narrative with some other with respect to the rapidity with which the story moves.

Note some places where the movement is most rapid, and try to discover how the poet makes it so.

Form.—Why do you suppose this poem is divided into seven parts?

Do the stanzas correspond to thought divisions as they do in *The Lady of the Lake?*

What is a ballad? Select three stanzas in different parts of the poem and mark the scansion. Compare these to see whether they are alike, and, if not, what variations there are.

Compare this poem with some other ballad, for example, "Alice Brand" (*The Lady of the Lake*, Canto IV), to find what is the normal ballad stanza.

Style.—Did Coleridge use language of a time other than his own? Select several words that he would not have used in writing a letter. Do they seem appropriate here? Why? Are the sentences simple or involved?

Are the words common or unusual? Are the most effective words concrete or abstract? figurative or literal? Find examples of alliteration, of onomatopœia, of all the figures of speech that you can find here.

Do the figures of speech make the idea clearer? more beautiful? more impressive? Make a list of five or six of the most effective scenes and decide whether they are effective because of their beauty, their pathos, their horror, or for some other reason.

The Life and Character of the Author.—What do we know of Coleridge's childhood? his school days? his college experiences? his struggles to get on in the world? his radical opinions? his acquaintance with Wordsworth? with Southey? his success as a poet? his other literary work? his domestic life? his decline?

Tell how this poem came to be written. What was Wordsworth's part? In what volume was it first published? What epoch in the history of poetry does this volume mark?

What were the strong features in Coleridge's character?

What was lacking? What characteristics of the man may you infer from this poem?

Outline for the Study of the Idylls of the King

I. Preparation

The following topics are more or less important for the pupil to understand before he begins his study of the poems: the meaning of *idyll* as Tennyson uses it; the facts about King Arthur (what we actually know and what we have reason to believe); the period of history in general covered by his reign; condition of Britain at this time; her enemies within and without; the sources of the large number of legends about Arthur; beginning of Tennyson's work on this subject; the growth of his plan.

II. A Rapid Reading

It is desirable that the class be familiar with all of the Idylls. Such familiarity will give the student not only a greater interest in the ones especially assigned for study, but also a larger grasp of their meaning. If the conditions make it impracticable for the teacher to assign all of the poems to the entire class, the best alternative will be to assign each of the poems to some members of the class for special study. Time enough should be taken in the recitation periods for these students to report somewhat fully on the special Idylls they have been studying, so that the essential facts of the entire series may be in possession of the class.

Questions like the following will test a general knowledge of these facts:

Who was King Arthur?

What struggles did he have to make before he became undisputed king?

What were his ideals? Who were his chief knights? What were their characters? What were their tasks? (Specify several.) What great danger to the success of the Round Table soon arose? (See *Marriage of Geraint*, ll. 24–28.) What second danger arose later? (*The Holy Grail*, ll. 203–327.)

Trace briefly the effect of each. Did Guinevere truly repent? What were her feelings toward Arthur at the last?

Who were opponents in the last great battle? What was the result?

III. The Meaning of the Idylls

What explanation does the poet give in the Dedication to the Queen at the end of the Idylls? (ll. 36–44).

In the struggle of "Sense at war with Soul" what part does Arthur play? What is the position of Guinevere? of Lancelot? Who represent the forces altogether evil?

What is the result of the war in respect to the Round Table? to Guinevere and Lancelot? to the king? Was Arthur victor or vanquished?

How is each separate Idyll related to the general development of the story?

What is the allegorical significance of Arthur's miraculous birth? of his training by Merlin? of the Lady of the Lake? of the three Queens? of Excalibur?

What tasks of the soul are symbolized in Arthur's wars against the Heathen? against the lords and barons of his own realm?

How does the search for the Holy Grail symbolize a danger to the soul?

IV. General Questions

Do these Idylls form a grand epic?

Are the places of these poems, Camelot, Caerleon, Glastonbury, etc., to be identified with known places?

Are the descriptions of scenery such that we think of the places as real, or as places in fairyland? Do the characters seem like real people?

Is there unity in the story as a whole?

Are the episodes closely connected with the main action?

Each of the three Idylls especially chosen for reading should be studied as a story complete in itself, and as part of the series taken as a whole.

Gareth and Lynette

SETTING.—Where is the scene of the story? In what season of the year do the events take place? How does the season fit the story? In what condition is the court represented? (ll. 305–309).

How do the cases brought before Arthur, and his disposition of them, show the character of his rule?

How clear an idea do you get of the country between Camelot and Castle Perilous? of Castle Perilous? Of what importance are these descriptions?

PLOT.—How does Tennyson introduce the story?

How is Gareth prepared for his work as a knight?

Give the chain of incidents that lead from Gareth's leaving home to his victory at Castle Perilous. How do the several contests compare with one another in difficulty?

Is there unity in the plot? Is it more consistent with the story as Tennyson tells it to have Gareth marry Lyonors, as Malory says? Why?

CHARACTERS.—How is the character of Gareth made

clear to us at the outset? How, if at all, is his character developed by his service as a scullion?

In what respects does he show himself different from the other scullions?

Would you have respected him any more if he had resented the taunts of Kay and the insults of Lynette? Why?

What impression of Lynette do you form from her interview with the king?

In her language is she coarse and rude, or only petulant and thoughtless?

After she is won by Gareth does she show any fineness of nature?

Describe the characters of Lot, Bellicent, Gawain, and Modred.

INTERPRETATION.—What period of a man's life may Gareth be intended to typify?

What is the allegorical meaning of the gateway to the city of Camelot and of Merlin's description of the building of the city?

In Gareth's contests with the four knights for the possession of Lyonors' castle, what does each in turn typify? What does the poet mean by making the first three contests increasingly difficult? by the terror which the fourth knight inspires? by the easy victory over him? What does Lynette represent in her impulsive and persistent opposition to Gareth?

What does Gareth represent in his constant devotion to

high ideals? What truth is illustrated by Gareth's overcoming the petulant opposition of Lynette?

Connect the teaching of this poem with the thought of the whole series.

FORM.—What is the meter of the poem? What are the principal variations from the normal line in the number of syllables and the position of accents or stresses? Explain and illustrate *cæsura*, *end-stopt line*, *run-on line*. What variations do you find in the position of the pauses? What is the effect of the variations on the music of the verse?

Base your study of meter on several passages (for example, ll. 100–150, 520–550, 1350–1394).

Compare the language used by Bellicent and Gareth in their dialogue (ll. 34–168), with descriptive passages (like 184–193, 209–226, 376–427, 650–685, and 883–900).

What differences do you note in the poet's choice of words?

Find passages that present a vivid picture, a vigorous action, simple narrative, true sentiment.

Lancelot and Elaine

SETTING.—Where did the King keep court at the time of this story?

Where did Elaine live?

Where was the tournament held? What do we know of the relative positions of these places?

At what season of the year do the events of the story take place? How does the season fit the story? Do the places seem real?

PLOT.—How is the story introduced? Compare with the introduction of the previous Idyll.

What was the occasion for the tournament?

What led Lancelot to Astolat? What caused Elaine's passion for him? Why did he wear her favor? What were the consequences of his wearing it?

Elaine's love for Lancelot led her to what different acts? What did Lancelot's devotion to Guinevere lead him to do?

At what dramatic moment did Elaine's body reach Camelot? How did the event affect the King? Guinevere? Lancelot?

CHARACTERS.—From what Arthur says and does, do you find any change in him since his appearance in *Gareth and Lynette?*

Do Lancelot and Guinevere, as they talk of him, reveal any real weakness in his character?

What personal characteristics does Guinevere show in the opening interview? What at the conclusion of the story?

How is Lancelot pictured in the opening interview? in the night that he spends at Astolat? How does he appear when he defends himself after Elaine's letter has been read? What, on the whole, is our feeling for him? Show how his life was a tragedy.

Describe Elaine as we first see her. Does it seem consistent with her retiring, almost timid, nature to press Lancelot to wear her favor and later to confess her love to him? How do you account for her doing it? What is the charm of her character?

Contrast Elaine and Guinevere.

INTERPRETATION.—Compare the picture of the court that we get here with the one that is drawn in *Gareth and Lynette.*

What stage in the history of the Round Table does this story mark? What is the central idea of the poem?

FORM.—Compare this Idyll with *Gareth and Lynette* with reference to meter, and to choice of language.

The Passing of Arthur

SETTING.—Where is the scene of the story laid? At what season of the year? How does the season fit the story? Do the descriptive passages help you to imagine the places? Illustrate. Do they help you to feel the situations? Illustrate. Of what importance are place and time here?

PLOT.—Make a simple outline to show the chain of incidents that form the plot. Compare this Idyll, in respect to reality, with the other two you have studied.

CHARACTERS.—Is Arthur's character essentially the same as it appears in the other Idylls we have studied?

What is his mood at the beginning? Does he talk like a vanquished man?

INTERPRETATION.—Do we think of Arthur here as King of Britain, or as a figure in an allegory? Why?

What is indicated by the fact that Arthur did not die, but was taken away by the three Queens?

What is indicated by the uncertainty of Bedivere and even of Arthur himself as to where he was going and whether he would ever return?

Show how the "war between Sense and Soul" is manifest in the war between the King and his enemies; in the struggle of Bedivere between obedience and disobedience; and in the conversation of Arthur and Bedivere as the barge is coming.

FORM.—Compare the meter of the part of the poem published in 1842 (ll. 170–440), with that of *Gareth and Lynette* published in 1872, to note the difference in the poet's variations from the normal line, and, in general, the difference in effect.

Compare this Idyll with the other two in respect to language, beauty of description, etc. Study especially such passages as ll. 95–117, 129–135, 349–360. Find others worthy to be learned for their sentiment or beauty of description.

THE LIFE AND CHARACTER OF THE AUTHOR.—What do we know of Tennyson's parentage? his boyhood? his early love of poetry? his favorite poets? his college life? his employment after leaving college? his early

volumes of poems? the importance of his 1842 volume? the significance to him of the death of Arthur Henry Hallam? the three principal events of his life in 1850? his great and continued popularity? the honors conferred upon him? his two estates? his peaceful death?

Did Tennyson ever pursue any profession other than that of a poet? Did he write prose literature? Did he hold public office? Compare him with other famous poets in each of these three particulars.

Point out, by reference to his best known poems, Tennyson's three successive impulses: æsthetic, personal and religious, social and patriotic. (See Introduction to *Idylls of the King* pp. 11–15.) Show how all these are blended together in the *Idylls of the King*. Was he equally successful in all the kinds of poetry that he undertook? Discriminate.

What were some of his favorite pursuits?

What three successive attempts did Tennyson make with the Arthurian legends? in what periods of his poetic development?

III. THE TEACHING OF LYRIC POETRY

THE lyric is a poem which voices the personal feeling, sentiment, or passion of the poet. The poet's feelings are the feelings of human nature, but purified and intensified by his genius. So they are as varied as human nature, but nobler and more beautiful. Lyric poetry, then, appeals to our various moods and often expresses that of which we have been vaguely conscious in ourselves. Sometimes, too, it inspires us to nobler and purer feeling and to higher conceptions of life.

The wise teacher seeks to awaken the interest and arouse the imagination of his pupils. He tries to bring them into the right mood, but avoids putting himself between them and the poet. He must see that they understand the poet's thought, but the appeal to the feelings he will best leave to the poet himself.

Repeated readings and the memorizing of important passages are nowhere so important as in the study of lyric poetry. To make repeated readings useful, however, the teacher must convince the class by questions, or the introduction of discussion, that they have overlooked some message of the poet's. A general plan of study might include, first, wise preparatory work on the part

of the teacher to bring the class into the atmosphere of the poem; second, a mastery of the details of the poem; third, a study of the content of the poem as a whole and in parts; fourth, a study of form and structure; fifth, a study of the poem as an interpretation of the poet.

Outline for the Study of L'Allegro and Il Penseroso

I. Preparation

A brief discussion of the meaning of lyric poetry will be helpful, with discriminations between it and other forms of verse.

The class will be put in the right attitude for study by an interesting account of Milton's life up to 1632; his home influences; his education; his Puritan ideas; the difference between Puritanism in Milton's youth and Puritanism in the days of the Commonwealth; and, especially, by a vivid picture of the surroundings of the poet at Horton.

II. Reading and Study

The first reading may be utilized to get a general idea of the poem, and to mark the thought divisions. Other readings will make the student familiar with the details of description, the allusions, the difficult words and constructions, the varieties of meter and rhyme. A comparison, point by point, between the two poems will be

helpful. Such a one might be written in the notebooks after the plan suggested by Mr. Chubb in *The Teaching of English*, p. 298.

Lines	*L'Allegro*	Lines	*Il Penseroso*
1–10	Dismissal—of Melancholy	1–10	of deluding joys
11–46	Invitation to Mirth	11–54	to Melancholy
47–150	Progress of day of social delights	55–174	of night of solitary joys
42	(*a*) Lark's Reveille	56	(*a*) Evening
44	(*b*) "Dappled Dawn," cock, hounds, etc.	67	(*b*) Nightingale's even-song
60	(*c*) Sunrise	74	(*c*) Moonrise
	(*d*) Sounds of labor		(*d*) Curfew

III. Study of the Poem as a Whole

A comprehensive study will naturally follow the detailed study and may, to a certain extent, be a summary of the work already done.

CONTENT.—Contrast the two speakers in respect to their choice of companions; descriptions of morning and evening; their attitude toward country life; their recreations and employments in the daytime and in the evening; and their tastes in music, worship, and the theater.

Must we suppose that these poems express conflicting views of different men, or may they represent views of the same man in different moods?

State in a single sentence the main idea of each poem.

FORM.—Indicate the meter of the normal line, or

rather of the two types of lines most frequently used. What is the difference in effect between these two types?

What are the principal variations in the position of accented syllables? in the number of syllables? in the kind of rhyme?

Do you like these poems because of their beauty of sentiment? beauty of figurative expression? beauty of description? some other form of beauty? or because of all of these? Quote what seems to you most beautiful.

Is there anything notable in the choice of words? in their arrangement?

Do you find any passages where words have been chosen because their sound corresponds to the sense?

The Life and Character of the Author.—(See outline for the study of *Lycidas*, p. 59.)

Outline for the Study of Lycidas

I. Preparation

This poem is made somewhat difficult by reason of the formal and conventional terms of pastoral poetry. Therefore, in the preparatory work, the teacher should explain these terms; and should dwell on the circumstances that called forth the poem. The history of the times should be touched upon sufficiently to make clear the meaning of the two digressions in the poem.

II. Reading and Study

The first reading should enable the student to trace the line of thought; to mark the digressions; and to understand the general plan of the poem.

Other readings will include a careful study of the language, the meaning of the allusions, and, in detail, the poet's thought.

III. Study of the Poem as a Whole

A comprehensive study of the poem as a whole should be profitable after the work indicated in II.

CONTENT.—What is the substance of the poet's lament for his friend? As we read the poem do we think more of him or of Milton? How do you account for this?

What were Milton's relations to King? Were they intimate, personal friends?

Put into a sentence the substance of each digression.

In what part of the poem do we find that the allusions to the supernatural are classic and pagan? in what part, Christian? What corresponding difference is there in the tone of the poem?

FORM.—What relation do the first two paragraphs bear to the rest?

Where is the pastoral element first introduced?

At what places does Milton drop the pastoral form?

What is the effect of a change of person in the last eight lines?

Has the poem unity? Give reasons. How would the poet have justified his digressions?

How many syllables do you find as a rule in each line? How are the lines rhymed? Find several blank verse lines. What variations from the normal line do you note in the number of syllables and in the position of accented syllables?

Does the poet show deeper feeling in his lament for King or in the digressions?

In what way does the language differ from that of *L'Allegro* and *Il Penseroso?* Account for the difference.

The Life and Character of the Author.—Find out what you can of Milton's childhood home; his tastes and habits when a boy; his education; his perplexity about the choice of a career; his six years at Horton; his travels; his return home; his removal to London; his marriage; his prose writings; his spirit in controversy; his domestic life; his public life; his situation in 1660; his employment during the years of his retirement; the effect on his character, of controversy and the failure of his cherished ideals of government.

Into what three periods does his life naturally fall?

How does the character of his writings conform to these three periods?

What do *L'Allegro* and *Il Penseroso* reflect of his life at Horton? of his tastes? of his accomplishments? Do you find anything indicative of his Puritan sym-

pathies? anything inconsistent with the Puritanism of his time?

Do you note any change of spirit from the earlier poems to *Lycidas?*

What spirit of Puritanism is reflected in *Lycidas?*

General Historical Questions.—Answers to the following are valuable because of their bearing on Milton's life and work.

How did James I differ from Elizabeth in matters of religious toleration?

What controversy was carried on during James's reign within the established church?

Distinguish from one another the terms Separatist, Puritan, Prelatist.

How were the Puritans gradually forced to take extreme positions in matters of theology as well as in matters of government?

Compare the Puritan of Milton's boyhood with the Puritan of the Civil War.

Outline for the Study of the Deserted Village [1]

I. Preparation

On account of the simplicity of this poem and the familiarity that many of the students already have with

[1] Though there may be some doubt as to whether *The Deserted Village* is strictly a lyric, the plan of study will naturally follow that of lyric poetry.

it, little preparation is necessary to introduce the class to the first reading. Original compositions on country scenes and country life will help them to get into the spirit of the poem, and a few facts about Goldsmith's early home in the country, and his perplexed life in the city, will show the poet's point of view.

II. Reading and Study

A first reading should enable the student to understand the plan of the poem and to enjoy the descriptive passages. A simple outline, if required at this point, will aid him in fixing the main divisions in mind and will be useful for detailed study when he comes to the second reading. This second reading should enable the student to understand the poet's thought in every particular. He should ponder over the thoughtful passages, memorize the most beautiful ones, and examine the language and meter.

III. Study of the Poem as a Whole

CONTENT.—Contrast the village of Auburn when the author saw it in youth, with the Auburn of his later years, in regard to its appearance and the condition of the people.

Give character sketches of "The Preacher" and "The Schoolmaster." Explain what the poet considers has caused the changes he laments in the village.

Contrast the simple natural pleasures with those of luxury and wealth.

What effect on the poor has greed for wealth? on the country? What is Goldsmith's idea of the lot of the emigrant?

Form.—What is the prevailing meter? How do the lines rhyme? Compare this poem with *The Idylls of the King* or with *The Merchant of Venice* in respect to meter and rhyme.

Examine what you think are the most beautiful passages in order to find out, if you can, why they are beautiful. Are they so because of beauty of sentiment? simplicity of language? choice of words? figurative language? smoothness of rhythm?

The Life and Character of the Author.—What do we know of Goldsmith's childhood? his family? his education? his professional training? his travels? his friends in London? his loneliness? his disappointments? his literary successes? his eccentricities? his kindness?

How can we judge of his character from his references to the village of his childhood? from what he says of wealth, greed, etc.?

IV. THE TEACHING OF THE DRAMA

If a teacher were to attempt to investigate the methods employed in classes formed to study Shakespeare, he would doubtless be impressed first by their variety. One teacher lays great stress on reading the play with little or no comment; another, with painful slowness, works line by line to bring out the details of the thought; while a third lays the greatest stress on the structure of the play, following minutely the steps from exposition to climax and from climax to conclusion. Each plan has its advantages, and in the hands of an enthusiastic and sensible teacher ought to achieve admirable results.

The fundamental reason for these wide differences in method is the greatness of Shakespeare's genius. We are captivated, perhaps, by one phase of his work and fail to see, or to see in due proportion, other phases equally, or even more, important. As a rule, the limitations of time make it impossible thoroughly to investigate many lines of study, and the teacher naturally follows his own taste in making selections.

Now the average high school student has limitations which we are bound to recognize. Accustomed as he is to reading fiction where description and explanation are

frequently used to aid the imagination and the understanding, he fails to appreciate the situations in a drama and the motives for the actions. Again, there are considerable difficulties of language which must be overcome by persistent work. The over-editing of some of our text-books is often a real difficulty. A conscientious pupil often feels that his lesson is not quite learned unless he has carefully read all the notes. In one school edition of a play there are nearly twice as many pages of introduction and unclassified notes as of the text. Such an edition adds to the difficulties of the work by confusing essential and unessential matters.

It is evident that there is in the study of the drama unusual necessity for a plan, flexible enough for the varying needs of classes, but definite enough to keep classes from discouraging confusion of details. Just what the plan shall be for any particular class the teacher must decide from the condition and acquirements of the class, the limitations of time, and the object in view.

Few will deny that *Julius Cæsar* can be read with profit in the first year. It will be read, however, at that time, chiefly for the interest of the plot, the dramatic situations, and the contrasts of character. The study of meter will be slight, and of language and grammar only enough for an understanding of the thought; while the study of structure, textual changes, development of Shakespeare's art, date of publication, etc., will be left out entirely. On the other hand, the needs of a fourth

year class would require a considerably different treatment of this same play. It may seem trite to say that the wisest plan is that which keeps the pupil interested in reading and re-reading the text. The more he reads the more he understands, and the more he understands the more he delights to read. This lies at the bottom of all the plans for Shakespeare reading.

Almost any student will read through a play with interest and enthusiasm, if he understands enough to keep the thread of the story. If much textual study is required with the first reading, the interest is weakened; but if the delight of a first reading leads to a second, a study of the text brings new delight, especially if the study is directed to the interpretation of the thought.

After the second reading, the study of the play as a whole, of the development of characters, of the structure and style, and of the various problems of human interest, should send the pupil to the play again and again to find evidence to support his opinions. This study, together with memory work, will help to give that familiarity with the play which is one of the tests of satisfactory Shakespeare study.

The following is suggested merely as one plan suitable for high school classes:

I. Preparation

The presentation of a few matters to arouse interest and to anticipate some of the difficulties of a first reading.

II. First Reading

The aim of the first reading is to familiarize the pupil with the main facts of the play. General questions may be asked to guide the student, or directions given to note the progress of each scene in the development of the play. He should not be hindered, however, from as rapid a reading as he can make intelligently.

III. Second Reading

This careful reading will have for its purpose the interpretation of the author's thought. Other matters, however interesting to a Shakespearean scholar, should, for the most part, be avoided. In this thorough study many of the matters treated under the next topic will naturally come up for discussion.

IV. Study of the Play as a Whole

Here it will be possible to sum up the work already done and to correlate it with new work in some such order as the following:

A. *Content*
   1. Setting
   2. Plot
   3. Characters

B. *Form*
   1. Meter
   2. Style

C. *The Life and Character of the Author*

OUTLINE FOR THE STUDY OF THE MERCHANT OF VENICE

I. Preparation

This will probably be one of the first plays that the class will attempt. Hence there will be little or nothing to say about the drama, Shakespeare, or the development of his art. A short account of the theater in Shakespeare's day may be made interesting. Pictures of Venice, with an account of its wealth and magnificence in the sixteenth century; some facts about the condition of the Jew in England in Shakespeare's time; and a statement of the strange ideas concerning interest may prevent difficulties in the first reading.

II. First Reading

A good plan is to assign an act for a lesson; to use as much of the hour as necessary to test the class on what they have read; to have some passages read aloud; and to discuss the purpose of the act and its relation to the rest of the play.

III. Second Reading

This should be slow enough to give time for study and explanation of the difficulties of language, and for the study of important passages as they throw light on plot and character.

IV. Study of the Play as a Whole

SETTING.—When and where are the events supposed to have taken place?

What, in the dress of the people and the customs of the time, shows that Shakespeare had England in mind?

How long a time is probably covered from the beginning to the end of the play? Where do the scenes follow one another without loss of time and where do they not?

PLOT.—What are the two main stories in this play? What three minor stories are also part of the play?

How has Shakespeare made it seem probable that Antonio would ask a loan of an enemy like Shylock? that so strange a bond should be offered? that a sensible man like Antonio should sign it? that all his ships should be wrecked within three months? that the court should really consider taking the life of a noble citizen on such a pretext? and that a quibble like the failure to mention a drop of blood should be admitted?

Are there other improbabilities in the plot? If so, how has Shakespeare treated them? Is there any hint in the first act that the bond will be forfeited? Give the suggestions that prepare us for Antonio's plight in Act III. (I, 3, 47–48, 155–160; II, 8, 25–32, etc.)

Was it reasoning from the inscriptions, or was it simply chance, or was it the characters of the suitors, that led them to choose as they did? Discuss the questions.

Draw five parallel columns and place at the head the names of the five stories and episodes that are woven together in this play. Take each scene in turn and write under its proper head the main idea to show the progress of each story and its interrelation with the others.

	The Bond Story Antonio, Bassanio, Shylock	*The Casket Story* Portia, Bassanio	*The Launcelot-Gobbo Episode* Launcelot, Shylock, Jessica	*The Lorenzo-Jessica Story* Lorenzo, Shylock, Jessica	*The Rings Episode* Portia, Nerissa, Bassanio, Gratiano
Act I, sc. 1	Bassanio tells Antonio of his love for Portia				
sc. 2		Conditions under which Portia may wed are related			
sc. 3	To help Bassanio, Antonio binds himself to Shylock				
Act II, sc. 1		Morocco chooses and fails			
sc. 2			Launcelot leaves Shylock for Bassanio		
sc. 3				Jessica shows her intention to marry Lorenzo	

How is the plot introduced? or what is the exposition? (*The Merchant of Venice*, p. 148.)

As there are two main stories, so there are two climaxes. What are they? Which of these we regard as the climax of the play will depend on which story we consider the more important in the development of the plot.

How does the Launcelot-Gobbo episode help to bring out the character of Bassanio? of Shylock? Do you think it serves any other purpose?

How does the Lorenzo-Jessica story help to weave together the two main stories? to arouse us against Shylock? to make us sympathize with him? Does it serve to bring out any other characters?

How does the rings episode aid in interweaving the two main plots? in developing main characters?

Why did not Shakespeare end the play with Act IV?

What is the purpose of Act V?

CHARACTERS.—In making Shylock the cruel man that the story requires, Shakespeare was in danger of making him too inhuman to be of interest to an audience. Show in detail how he avoided this danger.

What kind of master was Shylock? What kind of father? What good traits had he?

By what traits do you distinguish Salanio, Salarino, and Salerio, or do you think that they lack individuality? Do Gratiano and Lorenzo have distinctive traits?

What evidence have we that Jessica was an attractive girl? What were her surroundings, her companions, her

employments, so far as we can judge? What effect would such conditions naturally have upon a girl?

Compare Shylock with Isaac of York; Jessica with Rebecca.

How was Antonio regarded by Bassanio and his friends? by Shylock? by the Duke? What traits of character does he show in what he says and does?

What anxiety have we reason to believe Antonio had for Bassanio? What hints do we get of Bassanio's previous actions and employments? What idea do we get of Bassanio's ideals from his words and acts? What impression of his character do we get from the devotion of Portia and Antonio to him?

What successive impressions do we get of Portia from what Bassanio says of her in I, 1? from her conversation with Nerissa in I, 2? from her manner and language toward the unsuccessful suitors? from her bearing toward Bassanio? from her planning to relieve Antonio and the successful carrying out of her plans? and lastly from her part in the ring episode?

Form.—What is the meter of the play? Name several variations from the normal line, in number of syllables, position of the accented syllables, and in the position of the pauses.

Find several passages that are worth memorizing because of their thought (for example, III, 2, 73–107), others like V, 1, 54–65, because of poetic fancy.

Distinguish between tragedy and comedy and tell

how this play should be classified. How is this play like Shakespeare's latest plays, the Romances? (See *Merchant of Venice*, p. 14.)

The Life and Character of the Author.—What few facts about Shakespeare's life have been established beyond doubt? What others have we good reason to infer?

Give a brief account of the theater as Shakespeare knew it.

Into what four periods may we divide Shakespeare's work? (See Dowden's *A Primer of Shakespeare*, or Stopford Brooke's *Primer of English Literature*.)

Under which period does *The Merchant of Venice* fall?

Outline for the Study of As You Like It

I. Preparation

As You Like It differs greatly from *The Merchant of Venice* and *Macbeth* in its appeal to the mind. To the lover of literature it is one of the most delightful of all Shakespeare's plays; but its interest is primarily æsthetic, not intellectual. For this reason it is extremely difficult to devise any satisfactory plan of study. The enthusiastic teacher will find ways of imparting enthusiasm to his pupils, but he cannot tell how he does it.

If this is not the first of Shakespeare's plays for the class to study, a review of what they have previously learned about the author and his work will make a good

beginning; otherwise the best introduction is the reading of the play.

II. First Reading

As You Like It is one of the plays that best repays oral reading, therefore the finest passages, at least, should be read aloud. But the chief purpose of the first reading is to get a clear idea of the development of the story. To this end the student should understand the purpose of each act and the relation of the scenes to one another.

III. Second Reading and Study

Attention should now be given to the explanation of unusual words and constructions, to the interpretation of important passages, to the study of plot and character, and to memorizing the best passages.

IV. Study of the Play as a Whole

Setting and Situation.—What sort of place is the Forest of Arden? Does it seem attractive? Why? Describe the life that the natives lead.

Contrast the life of the Duke, Rosalind, Celia, and their friends in the forest with the life at court.

What chances had Shakespeare had to observe the different kinds of life portrayed here?

Plot.—Show the steps of the plot from its beginning in I, 2 to its climax in III, 2, and from the climax to the conclusion.

Compare this play with *The Merchant of Venice* in respect to tragic features and to simplicity.

Why are the minor love stories introduced?

CHARACTERS.—Contrast Orlando and Oliver as they are first presented.

What is there to give us a good impression of Orlando before he does anything to earn it? Show how our good opinion of him is strengthened by his actions in I, 2; II, 6; IV, 3, etc.

What first prejudices us in favor of Rosalind? How does the author use Celia to make us like Rosalind the more? What characteristics are brought out to give us further admiration for Rosalind in II, 4; III, 2; III, 4; IV, 3; V, 2, etc.?

What is the chief characteristic of Jaques that distinguishes him from his companions? How is his view of life made to add to our appreciation of the life in the forest? Note how many of the fine passages of the play Shakespeare has put in the mouth of Jaques. Why do you suppose he did this?

Contrast the two dukes. Are they conventional characters, or do they have distinct personalities? Compare Touchstone with Wamba in *Ivanhoe.*

FORM.—What is the normal meter?

Show how Shakespeare varies the normal line by changing the number of the syllables; the relative position of the accented and the unaccented syllables; and the position of the pauses.

What characters always speak in prose? There is no accepted theory to account for Shakespeare's use of prose, but can you see any difference in the importance of the thought or in the depth of feeling between scenes altogether in prose and those altogether in verse?

The Life and Character of the Author.—See outline for the study of *The Merchant of Venice*, p. 72.

Outline for the Study of Julius Cæsar

I. Preparation

Little is required to arouse the interest of any class in the play of *Julius Cæsar*. A brief account of the salient facts of Roman history that center about Cæsar's life, and an interesting account of the man himself will help the student to an appreciative study.

II. Reading and Study

The purpose of the first and second readings will be the same as that stated in the previous two outlines.

III. Study of the Play as a Whole

Setting.—When does the play open? What two events of history has Shakespeare combined in Act I? Why?

How many days are required for the action of the play?

Show where the scenes follow one another without loss of time, and where they do not.

How are the descriptions of nature used to make the action more effective? Compare Shakespeare's use of storm and prodigy in this play with that in *Macbeth*.

Plot.—Where did Shakespeare get his material for this play? How has he modified it? Select two or three important modifications and show why he made them. In this story of the rise and fall of the conspiracy show by what successive steps it reaches the highest point in the first scene of Act III. At this point is our feeling one of sympathy with the conspirators or of opposition to them? Why? Where does the fall begin?

Trace the successive steps of the fall to the end in the last scene of Act V.

Does our feeling toward the conspirators change? Why? Compare the opening scene of this play with the corresponding ones in *The Merchant of Venice*, and *Macbeth*. Which seems to you the most interesting and the best, regarded as an introduction?

What gave rise to the quarrel in Act IV?

What are the steps in the reconciliation?

For what purpose is Cæsar's ghost introduced in Act IV? What other instances of the use of the supernatural are there in this play? What purpose do they serve?

Should this play have been called *Marcus Brutus?* Why?

Characters.—What gave Brutus the great influence that he enjoyed? Could he think clearly and reason

logically? Could he clearly discern facts in the life about him? Was he a man of sympathetic nature, or was he cold and unfeeling? Give proof in detail for each answer. What was his mistake? Is there any evidence that he regretted the part that he took? Do you think it was possible for him to be thoroughly honorable and yet not regret this part? What is the lesson of his life?

What acts and words of Cæsar, with statements made about him, tend to belittle him in our eyes? What do Brutus and Antony say of Cæsar when they are alone, speaking freely and without disguise? What words or acts of Cæsar mentioned in the play are expressive of true nobility?

Why did Shakespeare present in one play two impressions of Cæsar very different from each other? Are both correct, or only one, or neither? Give evidence.

Was Cassius a patriot or a self-seeking politician? Give evidence. How could he justify the means that he used to win Brutus? In what respect did he surpass Brutus? What case did he make against Cæsar? How far was he right? What weakness and what strength does he show in Act IV?

How does Antony appear before the death of Cæsar? (Note what he does and says and what others say of him.) What change comes over him after Cæsar's death? Is his agreement with Brutus in regard to Cæsar's funeral an honorable one? Give reasons.

How does he dare to speak so frankly and boldly in

the presence of the conspirators as he does in III, 1, 184–210? Does he conduct himself throughout the rest of the play as a true patriot? Give evidence. What were his virtues? Wherein was he weak?

What characteristics of Portia do you discover in II, 1, 261–278, 291–302; IV, 3, 152–156? Compare her with Calpurnia as she appears in II, 2.

What are the characteristics of the Commoners? Compare them with a modern crowd such as might gather to see a parade or a celebration.

FORM.—What is the meter of this play? Where do we frequently find an additional syllable? Illustrate.

What other variations from the normal line help to keep the verse from becoming monotonous?

Explain the metrical difficulties of the following lines:

"'Speak, strike, redress.' Am I entreated" (II, 1, 55).

"Friends, Romans, countrymen, lend me your ears" (III, 2, 78).

"As a sick girl. Ye gods! it doth amaze me" (I, 2, 128).

Why do you think we have both prose and verse in I, 1?

Why prose in Brutus's speech and verse in Antony's?

Find, if you can, passages that express true patriotism (like II, 1, 52–58), others that express hollow rhetoric (like I, 3, 91–100), and others that express true and beautiful sentiment.

THE LIFE AND CHARACTER OF THE AUTHOR.—See outline for the study of *The Merchant of Venice*, p. 72.

Outline for the Study of Macbeth

I. Preparation

A review of the facts about Shakespeare's work and the development of his art previously studied; a short explanation of the meaning and purpose of tragedy; and an account of the general belief in witchcraft in the early seventeenth century, will help to give the class the right attitude toward the play.

II. Reading and Study

The purpose of the first and second readings is the same as that already stated in the general plan and in the outline for the study of *The Merchant of Venice*. The large number of puzzling passages in *Macbeth* makes the second reading unusually important.

III. Study of the Play as a Whole

Setting.—Where and between whom were the battles fought in the beginning of the play?

Where are Inverness and Scone?

About how long a time is involved in the entire play? Which scenes follow one another without loss of time, and which do not?

From the various hints given, what impression do you get of the conditions of life in Scotland at the time of the play? (I, 2, 20–24; I, 4, 37–38; III, 2, 22–26.)

How is external nature used to heighten the effect made by the witches?

In what other instances is nature used to heighten the effect? (I, 5; II, 1, etc.)

Plot.—What is the purpose of the introductory scene? Compare it with the opening scene in each of the other plays that you have studied.

At what point is the introduction of the plot, or the "exposition," complete?

What evidence is there that Macbeth had planned before the opening of the play for the murder of Duncan? (I, 3, 51–52; I, 7, 47–53.)

What three incidents help to his success? (I, 4, 42–43; II, 3, 112–113; II, 4, 25–26.)

By what means does Shakespeare make the murder of Duncan very effective in moving the audience, even though the actual deed is committed off the stage?

What facts necessary for the reader to know are brought out in the last scene of Act II?

What leads Macbeth to the murder of Banquo? (III, 1, 48–72.)

Where does Macduff first come in as a force in the action? (III, 4, 128–129.)

What hints of his part have we had before? (II, 3, 113; II, 4, 36–38.)

What double purpose had the author in having Macduff's family slain?

To what extent does Lady Macbeth influence the action of the play? The weird sisters? Macduff? Banquo? Macbeth?

Note the steps by which Macbeth rose in fame.

What was the source of Shakespeare's material? Account for the most important changes that he made.

CHARACTERS.—What sort of man have we reason to believe Macbeth was at the opening of the play from the position that he held; from what his wife said of him; from what others said of him; and from his attitude in the face of his first crime?

What two contrasts are drawn between Macbeth and Duncan in scenes 2 and 4 of Act I? Is it strange that Macbeth had often wished that he might be king in place of Duncan? Why? Show how the prophecies of the witches became his temptations. From his soliloquies in Act I, scenes 3 and 4, what do you judge of his moral sense? What decision has he reached, if any, before he returns to his wife? In his soliloquy in Act I, scene 7, what two considerations are keeping him from the murder? What argument of Lady Macbeth was effective in bringing him to a decision? How do you account for the fact that he is extremely vacillating in Act I and fearful in the first part of Act II, while in the battle with the rebels he was the personification of bravery and decision? What is his state of mind as soon as the act is committed? What change takes place as soon as it is discovered? Is his fear of Banquo a reasonable one? What effect of his crime is apparent in Act III, scene 2? What, if any, further decline do you note in Act III, scene 4? In Act V how does Shakespeare contrive to

represent Macbeth in a condition of brutality and yet to arouse a decided human interest in him, and even some sympathy for him? In Macbeth's several soliloquies throughout the play what mental characteristic is most prominent? Give examples. To what extent may Macbeth be taken as a type of ambition? to what extent the type of a noble soul led downward to destruction? What great truth does his life illustrate, a truth that we may call the central idea of the play?

What mental qualities does Lady Macbeth show in Act I, scene 5? Why does she not discuss with herself the pros and cons of the act to be committed? What fundamental difference does this illustrate between herself and her husband? Do you think Lady Macbeth's motive for the murder of Duncan was selfish or unselfish? Give reasons. What sort of woman do you suppose she was before the play opens? Why? What light does Act III, scene 2, throw on her character? Does her calmness and tenderness with her husband after the guests have left the banquet indicate her wisdom in dealing with him, or the pathetic weakening of her strong character, or a natural tenderness? Give reasons. What makes the sleep-walking scene so pathetic? How has the dramatist prepared us for her breakdown? What, if anything, do you find in her to admire?

Are we to regard Banquo as strong and noble, or blamelessly weak, or criminally negligent? Why?

Compare Banquo and Macduff in order to bring out the chief characteristics of each.

What striking contrast is drawn between Macbeth and Edward the Confessor?

Form.—Illustrate the normal line and the chief variations from it in *Macbeth*.

How does the number of incomplete lines compare with the number in the other plays that you have studied?

Find several highly imaginative passages (like II, 1, 49–60); several that express pathos (like V, 1, 22–86); several that are very condensed (like III, 2, 13–22). Which of these passages are most characteristic of this play?

Outline for the Study of Comus

I. Preparation

A good way to arouse interest in this poem is to give an account of the popularity of the mask in the days of Elizabeth and James I; the occasions for which masks were written; the people who wrote them; and the preparations that were made for presenting them. Some pupil who has read *Kenilworth* will be interested to tell of the entertainment of Queen Elizabeth by the Earl of Leicester. Other matters of interest are the character of Henry Lawes, his part in *Comus*, and the occasion for which this mask was prepared.

II. Reading and Study

The first reading should give familiarity with the events related and a general idea of the philosophical discussions. The second reading will include a careful study of details; Milton's use of mythology; the stage setting; the introduction of dances, etc.

III. Study of the Poem as a Whole

CONTENT.—When, where, for what occasion, and before what audience was this mask presented?

Who were the actors?

Members of the audience often took part in dances, which were a feature of the mask. Do you find here any indication of such a dance? Find two places in *Comus* where dances are introduced to serve the purpose of an anti-mask, that is, a humorous interlude to afford contrast and amusement.

What supernatural characters are introduced?

Find passages of compliment to the Welsh, to the Earl of Bridgewater, and to the Earl's family in the opening speech of the Attendant Spirit.

Find one passage complimenting the musical ability of Mr. Henry Lawes (494–496), and several complimenting the Lady Alice and her two brothers (145–150, 244–264, 297–304, 366, etc.).

What idea does Milton bring out in the long dialogue between the two brothers? between Comus and the Lady?

For what do the several characters stand, if we take the poem as an allegory? What is the significance of the ugly heads of the monsters? of the glass of liquor? of the remarkable courage of the Lady in the face of danger? What is the central idea of the poem?

Form.—Distinguish between the mask and the regular drama; between the mask and the opera.

Point out the chief lyrical passages.

Find examples of blank verse, of rhymed pentameter, and of the two kinds of verse so common in *L'Allegro* and *Il Penseroso*.

Compare the meter of the dialogues with that of the lyric passages.

Find passages remarkable for beauty of figurative language (like 188–192 and 375–380), others for beauty of sentiment (like 210–220 and 453–463).

The Life and Character of the Author.—See outline for the study of *Lycidas*, page 59.

What impression of Milton's character do we get from *Comus?* What suggestions do we get here of the best side of Puritanism?

V. THE TEACHING OF THE ESSAY

LIKE the lyric, the essay represents directly the author's thought and feeling. It appeals to the understanding, is practical in its nature, and for these reasons involves less difficulty in teaching; but it is often less attractive than poetry and frequently deals with matters that are uninteresting to the average boy and girl. A good essay is indirectly valuable in affording illustration of the principles of composition and rhetoric, but it is directly of great value in stimulating thought and broadening the mind. Nowhere, however, is there greater need of a wise plan of work, since the teacher must overcome mental inertia on the part of the pupils, and usually they are not spurred on, as in novel reading, by their interest in the subject itself.

The author's purpose is to impart his thought clearly and vigorously. Here lies the suggestion for any plan of study. If the thought is to be appreciated the students must understand the matters of which the essay treats. Furthermore, they must examine the conclusions and note how they are reached. In this way they will learn to discriminate between opinion and established fact; between logical and illogical reasoning. Since the au-

thor, in accomplishing his purpose, has paid special attention to orderly arrangement, to clear and forceful statement, and to a skillful choice of words, so these matters must be the subject of careful study on the part of the student. Conscious imitation has its place in developing the power to write, and it is no less valuable in gaining an appreciation of an author's style. The study of the essay offers the best opportunity for imitative work of this kind, since it is the essay that the student himself, in his school exercises, is continually trying to write. Care should be taken at this stage of the work not to ask pupils to discuss matters that are beyond their knowledge.

General Plan for the Study of the Essay

I. Preparation

Complete understanding of the matters that the essayist expects his readers to know usually involves more study than the class have time to give. Carlyle in his *Essay on Burns* takes for granted the reader's familiarity with the poetry of Burns and the facts of his life, while probably only a few of the pupils who come to the study of this essay have more than a scanty knowledge of either of these subjects. It remains for the teacher, then, to select the most important facts and to bring them before the class by various means as fully as the time will permit, remembering in the choice and

presentation of subjects that it is of the utmost importance to get the student to approach the new book with interest and enthusiasm.

II. Reading and Study

A rapid reading by the pupil before the work is taken up in the class room may or may not be practicable. A safer method, perhaps, is to give the class a general outline of from five to ten topics, and ask them to read the essay topic by topic. The recitation period may be used to follow, in a broad way, the development of the thought.

After the class have thus become familiar with the main ideas of the essay they will be ready for a second and more careful reading. This will give the students opportunity for the study of details, for completing the detailed outline, and for a general discussion of conclusions, all of which should have for their purpose the appreciation of the author's thought.

III. Study of the Essay as a Whole

This will include general questions on content, form, and the life and character of the author.

Outline for the Study of the Sir Roger de Coverley Papers

I. Preparation

One of the chief causes of the great popularity of *The Tatler* and *The Spectator* at the time when they

were published was the truthful representation of life that they contained. The touches of humor and satire in the delineation of character and the criticism of the follies of the day were most fully appreciated by those who were best acquainted with English life. It would seem, then, that the best way to interest boys and girls in these papers would be to introduce them briefly but vividly to the life of England in the days of Queen Anne, by the treatment of such topics as London, its size, population, and external appearance; public morals; frivolities of women; lawlessness of young men; the coffee-houses; newspapers, etc. Ashton's *Social Life in the Reign of Queen Anne* and Chapter III of Macaulay's *History of England* will give the teacher a mass of material upon which he can draw to supplement the introduction in the text-book. There is danger, however, that the wealth of material will tempt him to devote too much time to this preparatory work.

Other topics of value to the pupil are: the founding of *The Tatler*, its purpose, and its success; how Addison became associated with Steele; the founding of *The Spectator;* a few facts about Steele and Addison.

II. Reading and Study

If these papers are taken up too much in detail the work becomes tiresome, but they contain so many references to the customs and manners of the time, the dis-

cussion of so many practical matters, and so many incidents full of human interest that a careful study is necessary for an intelligent appreciation of them. Each paper should be considered by itself; its main idea discovered; the truth of its statements tested; the side-lights on the character, beliefs, and experiences of the authors noted (for example, Steele's experiences as a soldier suggested by *The Journey to London*); and the skill of the writer pointed out in variety of incident, unity of thought, naturalness and picturesqueness of narrative. Most of the study will naturally be on the content, but a certain amount of attention should be given to practice writing in imitation of Addison's easy but dignified style. For composition work there are suggestions for description and narration as well as for exposition and argument. Imitations of certain papers may be extremely profitable and usually arouse a healthy interest in the content of the essays as well as in the style.

III. Study of the Book as a Whole

CONTENT.—What follies of the time, or of human nature of all time, are satirized here? Show how they are satirized.

What views on politics do you find expressed directly or indirectly? What evidence do you find of the Spectator's Whig prejudices? (See Papers XII, paragraph 3; XX, paragraph 2; XXI; XXII.)

What views are given on practical questions of life,

for example, management of a house, attending church, economy, etc.?

Do you think a man unfit "for studies of a higher nature" and "uncapable of any liberal art or profession," likely to succeed "in the occupations of trade and commerce"? (See Paper VIII.) Discuss the wisdom of a liberal education for boys who expect to be business men.

Do you suppose the observance of the Sabbath was more necessary, as Addison seems to imply, for country people than for people in London? (Paper XI.)

Which do you think Addison preferred, the city or the country? Give evidence.

Make a list of the eighteenth-century customs and manners referred to in these papers.

Write an account of the Spectator and Sir Roger at Button's or Will's.

Recast or modernize Paper XIV on *Labour and Exercise* in such a way as to adapt its argument to the support of school and college athletics.

What types of character or classes of men are represented by persons in these papers? Which, if any, do not seem like real persons? Do they develop, or do they remain throughout as they are first represented? By what means does the author make us acquainted with them,—by what he says of them, by what they say themselves, or by what others say of them?

Do the whimsicalities of Sir Roger make him ridiculous or lessen our respect for him?

What qualities would such a man find to admire in the "perverse widow"?

Write a paper entitled "Sir Roger at the Play" modeled upon Addison's paper, but suppose Sir Roger to have seen, instead of *The Distressed Mother*, Shakespeare's *Macbeth*.

Write a reply from Sir Roger to Will Wimble on receipt of the jack.

Write a letter from the Chaplain to the Spectator announcing the death of Sir Roger and speaking as he naturally would of his patron.

Write an account of the trouble between Will Wimble and Tom Touchy referred to in Paper XXVII.

Compare the papers written by Addison with those written by Steele to determine which author is more successful in introducing characters; which in portraying the details that make these characters live; which uses more care in the choice of words and the form of sentences; which has a more refined and courteous manner; and which shows the more feeling. Give evidence.

FORM.—Make a topical outline of several papers, for example, XIX, XXI, XXVI, to show whether or not they have unity.

Do the paragraphs have unity? a clear order of development? Examine the sentences to see whether they are, in the main, loose or periodic.

Compare this series of papers with some novel, preferably *The Vicar of Wakefield*, in respect to clearness

of setting, delineation of character, structure of plot, definiteness of purpose, and clearness and grace of style. What is lacking to make the series a novel?

The Life and Character of the Authors.—What do we know of Addison's childhood? his school and college life? his reputation as a student? his tour of the continent? his entrance into political life? his political successes? his literary ventures and successes? his marriage? his death? What traits of character made him loved by his friends? How was he regarded by his political enemies? In the paper entitled *The Spectator* what traits are like Addison's own traits? From the Spectator papers that you have read what do you infer of Addison's power of observation? his feeling toward the follies of the day? his attitude toward religion?

Contrast Addison's early life with Steele's. Relate the main facts of Steele's school and college life, his experiences in the army, his first literary ventures, his popularity in society, his political successes and disappointments. Compare Steele's traits of character with those of Addison.

Outline for the Study of Irving's Sketch-Book

I. Preparation

Most students have probably read *The Legend of Sleepy Hollow* and *Rip Van Winkle* before entering the high school, and know something about Washington

Irving. To enjoy the other sketches fully one should know well the man who wrote them, for they are strongly personal. The reader is to travel with Irving, to see things with his eyes, and to consider subjects with his good sense and fine taste. One way to approach the task of teaching the *Sketch-Book*, then, is to assign for re-reading, or at least for review, the two stories mentioned above, and to awaken a lively interest in the genial man who wrote them. This may involve reversing the usual method of studying the author last.

Washington Irving by Charles Dudley Warner, in the American Men of Letters Series, and *The Life and Letters of Washington Irving* by Pierre Irving will furnish abundant and interesting material for both teacher and student.

What do we know of Irving's parentage? his characteristics as a boy? his education? his first trip to England? his travels? his friends? his habits? his return from abroad? his military experience? his first literary ventures? his long stay in Europe? his literary successes? his great reception on his return to New York? his life at Sunnyside? his public services?

II. Reading and Study

These sketches should not be read hurriedly but thoughtfully and, as far as time will permit, aloud in class. They contain many fine descriptions which should be used, with the aid of questions and composition ex-

ercises, to keep alert the imagination of the pupils. The following are a few of the topics that might be used for oral or written work:

The Author's Account of Himself

The author's choice of facts. (Why he chose these and did not choose others.)

The charm of travel in America and in Europe—a comparison and a contrast.

The Voyage

What Irving has omitted in the account of his voyage.

An imaginative sketch of Irving as he may have appeared to one of his fellow-passengers. (Base the sketch on what Irving says that he did and saw.)

Descriptive features in the last four paragraphs.

An original account of some voyage.

The Christmas Sketches

Irving's purpose in these papers.

The Christmas spirit in England.

Travelling by stage coach.

The coachman—a character sketch.

The coachman at the inn-yard—a description.

Irving's fellow-travelers.

Irving—a sketch by one of the travelers.
Arrival at Bracebridge Hall.
The squire—a character sketch.
The festivities of Christmas eve.
The family at supper.
Prayers on Christmas morning.
The church service.
The parson.
The pleasures of the day.
The dining room when the boar's head was brought in—a description.
The wassail bowl.
After-dinner sports.
The mask of Christmas.
An original account of some Christmas holiday.

Rural Life in England

What Irving actually saw that suggested the comments in this essay.
The conclusions that he drew from his observations.
Rural life in England, as Irving saw it, compared with rural life in America.
Going to church—an imaginative sketch based on Irving.

The Country Church

The rich man's arrival at church—a description.
The audience at worship—a description.

A country audience in America—a sketch from real life.

The nobleman and the newly rich—a contrast.

A detailed outline of Irving's account of the two families.

Westminster Abbey

Time and circumstances of the visit and the mood of the visitor.

What Irving saw in the abbey (omit the musings).

Reflections suggested by the visit.

History of the building.

The Mutability of Literature

The setting for Irving's discussion of literature.

A summary of Irving's thought on the changing of language and literature.

The Art of Book-making

Adventures in the British Museum.

The meaning of Irving's dream.

How far is it honest for schoolboys and schoolgirls to draw upon books for their essays?

Stratford on Avon

An evening with Irving at the Red Horse Inn.

The Shakespeare House.

A visit to Shakespeare's grave.

The groves and park about Charlcote.

The "great hall."

An original account of a visit to the home of an author, or to a place of historic interest, or of natural beauty.

The Angler

Irving's fishing excursion.

A stroll along the banks of the Alun.

The fisherman philosopher.

III. Study of the Book as a Whole

CONTENT.—What attractive features of country life in England does Irving represent?

Compare them with attractive features of country life in America.

Examine the sketches where the scene is laid in the city to see whether Irving wrote with equal appreciation of city life.

Irving's interest in antiquities.

Compare Irving's essays with Addison's in respect to descriptions of country life; city life; discussions of practical questions; representation of character; philosophy of life; purpose in writing.

FORM.—Examine Irving's method of describing a person, for example, Master Simon in *Christmas Eve*, and compare it with Scott's procedure in *Ivanhoe*.

Examine his description of the inn kitchen in *The*

Stage-Coach and compare with one of your own on a similar subject.

Study the paragraphs in *Rural Life in England* to discover whether or not there is in each one a topic sentence and a regular method of development.

Outline for the Study of Franklin's Autobiography

I. Preparation

The interest of such a book as Franklin's *Autobiography* does not lie in poetic language and rhetorical figures, but in the human interest shown in this record of a man's life. The teacher's aim, then, will be to fix in the minds of the students the essential facts of Franklin's life; their relation to one another; his connection with the advancement of society and with the achievements of our country; and the traits of his remarkable character. The approach to this study will most naturally be through what the students already know of Franklin's achievements and of his connection with history. These facts gathered from the class can be supplemented by others judiciously chosen for the purpose of making real the time in which Franklin lived, and of arousing an interest in the man himself.

II. Reading and Study

The student will have little or no difficulty in following the narrative of these pages, and with the aid of

topics can be held strictly to account for the mastery of essential details. A good way, at first, is to assign, with the chapter for home reading, a list of topics to be studied, and later to require the pupils themselves to make out similar lists. The analysis of chapters is in itself valuable exercise and the use of topics for oral quiz and discussion is probably the best way for the daily study of such work. It is not desirable, however, that the analysis be too minute, or that it be carried so far as to kill the interest in the reading.

III. Study of the Book as a Whole

The purpose of this comprehensive study is two-fold: first, to group together in their proper relation the essential facts of the life and development of the man; and, second, to fix important matters and characteristic incidents. The following are a few topics and questions suggested for this study:

What were Franklin's achievements in business? in science? in literature? in military service? in diplomatic service? in public improvements?

Give the facts of his education, including his school training, his private reading and study, and his broader education that came from association and travel.

For the advantages of his education how much did he owe to his parents and the circumstances in which he chanced to find himself as a boy? How much to

fortunate association with wise men? How much to his own wise and persevering efforts?

Tell what you can of his ancestors, and discuss how much he owed his success to heredity.

How did Franklin manage men, get them to think as he did, and do what he wished? Illustrate by incidents.

What traits of character were in the main responsible for his attainments in each of the lines in which he gained a distinct success? Mention a few of the most important principles of his homely philosophy. Give incidents from his own acts to show whether or not he practised what he preached.

Outline for the Study of Carlyle's Essay on Burns

I. Preparation

Some of the following topics call merely for statements by the teacher; some for a special report; and others for class study. The more familiar the class are with the poetry and the life of Burns the more profitable will be their study of this essay.

The Scotchman's remarkable love for Burns.

The popularity of many of Burns's songs and poems.

Reading and study of some of Burns's poems.

A study of the important facts of Burns's life.

Who Carlyle was.

His interest in Burns.

Circumstances of writing this essay.

The assumption of the author with reference to the knowledge of his audience.

II. First Reading

An outline like the following will be helpful in getting the thought with the first reading:

The purpose of biography . . .	pp. 55– 60
General estimate of Burns . . .	pp. 60– 66
Burns as a literary man . . .	pp. 66– 98
Burns as a man	pp. 99–134
A plea for breadth and generosity in our estimate of the man . . .	pp. 134–136

III. Second Reading

It is so difficult for students to gain a mastery of the thought that the second reading must be slowly and carefully done.

IV. Study of the Book as a Whole

CONTENT.—What is the theme of the essay?

Trace the development of the theme by means of a full topical outline.

Has the essay unity?

Upon what is based the claim that Burns was a great poet?

What are the elements of his greatness?

From the three paragraghs (pp. 80–84) the first of

which begins: "In fact, one of the leading features in the mind of Burns is this vigour of his strictly intellectual perceptions," would Carlyle have us believe that Burns had a strong character? To what extent, if at all, did he have a strong character?

Is it true that there was "but one era in the life of Burns, and that the earliest"? (see p. 99).

To what extent was his life a failure?

What were the causes of his failure? What share of the blame belongs to his friends and acquaintances?

To what extent was his life a success?

FORM.—Basing your answers on a few specific paragraphs, tell what you find about the unity of the paragraphs, the clearness of their development, regularity of sentence structure.

Do you find the words specific or general? forceful and full of feeling, or conventional?

How much use is made of figurative language?

Does the style seem finished as though the work had been revised with care, or rough as though written at white heat and not revised? Illustrate.

THE LIFE AND CHARACTER OF THE AUTHOR.—What do we know of Carlyle's parents? his education? the simplicity and severity of his early life? his perplexity in choosing his life work? his friendship with Edward Irving? his early manhood struggles with doubt, poverty, and sickness? his courage? his faith in himself? the slow

recognition of his work? his literary successes? his life in London? his friends? his last years?

What characteristics made Carlyle disagreeable to live with?

What characteristics made him enthusiastically admired by a multitude of men?

What did Carlyle see in the life of Burns to attract him so strongly?

Why does it seem somewhat remarkable that he should have written sympathetically of Burns?

Point out passages in this essay that indicate that Carlyle was a man of deep emotion, of sympathy, of sincerity, of strong moral force.

Outline for the Study of Macaulay's Life of Johnson

I. Preparation

The more a student knows of life in London during Johnson's time, and especially of the life of literary men, the more he will get from this essay; nevertheless, it is interesting in itself without that knowledge. It is probable that any boy or girl who takes up the book will have read *The Vicar of Wakefield*, or at least have studied the life of Goldsmith and have learned of the "Literary Club." To review some of the facts about the members of this club and about the life in London at that time will be comparatively easy, but to at-

tempt more before reading the essay does not seem necessary.

II. Reading and Study

The first reading should enable the student to make a simple outline to be filled in later. The teacher might take part of the recitation periods to introduce the class to Boswell's *Life of Johnson*.

The second reading should make the class thoroughly familiar with the matters treated in the essay and with the important features of Macaulay's style.

III. Study of the Book as a Whole

The students should be required to write in their notebooks outlines and short paragraphs on topics based on the essay. Most of the following topics have been used for this purpose:

CONTENT.—The story of Johnson's life; boyhood and education, his thirty years of struggle, his mature years, his decline and death.

His appearance.

Hindrances to his success—in the time in which he lived, in his surroundings, in himself.

Preparation for his life work: inherited tastes and tendencies, his education, circumstances by which he was surrounded.

His friends and associates: patrons, friends in his poverty, friends in his success, his dependents.

His writings: political, critical, poetical, biographical, miscellaneous.

(Mention the separate writings in each division, characterize his work, and compare his success in one line with that in another.)

Johnson's travels.

Johnson the writer and Johnson the talker.

The Literary Club.

Macaulay's treatment of Boswell.

A detailed outline of the essay.

A character sketch of Johnson showing the weaknesses as well as the strength of his character.

Rhetorical Features.—Examine the opening sentence in each of the paragraphs, pp. 57–69, to see how Macaulay secures coherence in his essay.

Examine the paragraphs on pp. 64–66, to find the plan of structure.

Find passages in this essay where Macaulay aims to secure emphasis by the use of the following devices: inverted order in the sentences, the use of particular terms where the general would be more accurate, the use of superlatives, striking comparisons, repetition of ideas, contrast, balanced expressions, succession of short sentences, biblical language.

Define the following words and use them in sentences: railed, maundered, coxcomb, parasite, conclave, turgid, folio, overture.

The Life and Character of the Author.—What

do we know of Macaulay's childhood? his precociousness? his education? his tastes and acquirements while at college? his entry into politics? his parliamentary life? his life in India? his literary work? his habits? his principles?

As we compare him with other literary men what were his special talents? his limitations?

Compare him with Carlyle with reference to character, if you have studied the *Essay on Burns*.

What characteristics of Macaulay can you trace in this essay?

Outline for the Study of Burke's Speech on Conciliation

I. Preparation

This work is usually found to be the most difficult book of the course in English; yet in the opinion of many the results of its study are most valuable. The fact that it is difficult leads the teacher to exercise great care in planning his work, especially in the matters that he presents to his class in preparation for the actual reading. The first difficulty lies in the fact that pupils are only vaguely acquainted with the conditions to which Burke constantly refers. The long story of the quarrel between the Colonies and the Mother Country is known to them only in a superficial way. Any exhaustive study of the history of the time is out of the question; so, unless the

class have been studying history recently enough to make a rapid review profitable, the best plan seems to be to assign definite topics for individual study and class report.

The following is a suitable list for this purpose:

The Navigation Acts—what they were, their purpose, and the ways in which they were violated.

Renewed attempt, after the Treaty of Paris, to regulate colonial commerce.

Grenville's New Act of Trade, Stamp Act, and Quartering Act.

The Stamp Act Congress in New York in 1765.

The Townshend Acts.

Opposition of the colonies led by Massachusetts, to Parliament's right to tax them.

The Boston Massacre.

The Hutchinson Letters.

The Boston Tea Party.

The Boston Port Act, The Massachusetts Government Act, and The Administration of Justice Act.

Lord North's Plan for conciliating the colonies.

The New England Restraining Bill ("The Grand Penal Bill").

An interesting introduction to the man Burke is found in Green's *Short History of the English People*, Chapter X.

II. First Reading

While the class is at work studying the historical

topics, a part of the recitation period may profitably be spent in reading aloud the speech itself. Some teachers have been most successful in having the entire speech read aloud during successive recitations while the members of the class were looking up historical topics or doing other preliminary or supplementary work. At all events, the oral reading of a considerable portion of the speech at some time or other is strongly to be advised.

The purpose of the first reading is to make clear Burke's plan, and to arouse the imagination so that the student may enter into the spirit of the occasion. To that end the main divisions of the speech should be noted by the pupil and the propositions of the principal arguments set down for use later in making a detailed brief.

Introduction: pp. 37–45.
Main Argument: pp. 46–96.
Conclusion: pp. 96–110.
Refutation: pp. 110–123.
Peroration: pp. 124–127.

A. England ought to concede; for
  I. The population is too large to be trifled with. . . . . pp. 46– 47
  II. The industries even more than the population make the colonies important. . . . . pp. 47– 55
  III. The use of force is unwise (refutation). . . . . pp. 55– 57

IV. The temper and character of the colonists make conciliation advisable. . . . . pp. 57–65
V. Our policy of coercion has endangered the fundamental principles of our government. . . . pp. 65–69
VI. Concession is a necessity. . . pp. 69–79

B. What the Concession ought to be.
I. It must satisfy the colonists on the subject of taxation. . . . pp. 79–82
II. It should admit them into an interest in the English Constitution. pp. 82–95
III. Satisfaction is possible without admitting the colonies into Parliament. . . . . pp. 95–110

III. Second Reading

This reading should be accompanied with a careful and detailed study, both of thought and form. There seems to be a general agreement that a detailed brief should be studied; but some prefer to have the brief more or less fully worked out by the teacher, while others maintain that much, if not most, of the value of such practice is lost unless the student actually works it out for himself. The former hold that students make sorry work of it unless they have a great deal of help, and that the results are not commensurate with the time and effort expended. On the other hand, an honest and

earnest effort on the part of the students to work out for themselves the detail of the argument, even though they are not all equally successful, is so valuable that a good deal of time and effort may well be devoted to it. If the class can work out in the first reading, even with much help from the teacher, the main propositions of the brief as they are given above, they can be expected to work out most of the details without much difficulty.

Another very important and valuable line of study in Burke's writings is the significance of his language. The meaning of such words as *fomented*, *mace*, *bias*, *sensible*, *dissidence*, and the significance of such phrases as *auction of finance*, *ransom by auction*, *taxation by grant*, *touched and grieved*, repay careful study. The study of from fifty to a hundred such words and phrases, carefully selected by the teacher, will do much toward familiarizing the students with Burke's thought, and with his habit of mind. In addition to this detailed study, and in connection with it, there should be frequent review of the main arguments in their logical order. In this way the student, while adding to his knowledge of the argument in detail, will be acquiring a larger grasp of the argument as a whole.

Finally, there is abundant opportunity here for the study of rhetorical features: the orderly arrangement of thought in the paragraphs, the series of short sentences, the long sentences, biblical language, epigram, paradox, rhetorical question, figurative language, etc. A com-

parison with Macaulay's essays will add interest and profit to the study.

IV. Study of the Book as a Whole

CONTENT.—Why did Burke apologize for presenting his plan?

What comparison did he draw between his own record and that of Parliament on the question of colonial policy?

Why did he make this comparison?

What is the purpose of paragraph beginning on p. 51, l. 3; on p. 52, l. 24?

Find several statements that Burke has supported with indisputable evidence; for example, comparisons of exports (pp. 48–53).

Find several statements where he gives no direct evidence, for example, the facts about the population of the colonies (p. 46), statements about the religion of the colonists (p. 60).

Why has he not given evidence for all? When may we make statements in argument without supporting them with evidence?

Is the fact that admitting Ireland, Wales, Chester, and Durham into the constitution has proved successful any proof that a similar plan will succeed in America?

How does Burke make his argument effective?

Was Burke's purpose in speaking of the "profane herd of those vulgar and mechanical politicians" (p. 126) to

arouse righteous anger against a certain class, to flatter his audience, or did he have some other purpose?

Rhetorical Questions.—In the first fourteen paragraphs (pp. 37–46) show how Burke states his theme, seeks to overcome opposition, and tries to gain a favorable reception for his plan.

Discuss the peroration as a fitting conclusion in length, thought, and language.

Find illustrations of argument by example, argument by elimination, deductive argument.

State two or three of Burke's arguments in the form of a syllogism.

Find examples of climax; of contrast; of parallel structure; of biblical language.

What evidence do you find here of Burke's wide learning? philosophical turn of mind? conservatism? moral earnestness?

Find passages that indicate the oratorical character of this work.

Find illustrations of epigrams, practical maxims for men in public life.

Verify the statement that the secret of Burke's richness of thought "consisted to a large extent in his habit of viewing things in their *causes* and tracing them out in their *results*."

Find several passages that illustrate Burke's power of imagination.

Find illustrations of colloquial expressions like "such

a pass," "have done the business," etc. Find also illustrations of poetic expressions quite the opposite of these.

Examine carefully the structure of several paragraphs, for example, those beginning with l. 4, p. 70; l. 19, p. 70; l. 27, p. 72; l. 26, p. 90; l. 29, p. 95; l. 16, p. 96. Find the topic sentence, if there is one; show how the other sentences are related to it and to one another; show how the principles of mass and proportion have been followed; note the logical order of thought and the means for securing a close coherence.

The Life and Character of the Author.—Find out what you can of Burke's childhood home; his education; his early tastes and tendencies; his early experiences in London; his entrance into politics; his reputation in public affairs; his home life; his attitude toward the French Revolution; his characteristics as an orator; the endurance of his work in government and literature. Write a character sketch of Burke, drawing upon this speech for illustrations wherever possible.

Outline for the Study of Emerson's Essays

Emerson did not write for children. His essays are intended for those who have at least some maturity of mind, and the will to think. It is evident that if the essays are to be studied in high school they should be undertaken only by advanced classes. But there are many in our high schools who will be able to under-

stand enough of Emerson's thought to make a study of his essays exceedingly profitable. It will require good judgment on the part of the teacher to determine which topics should be thoroughly mastered, and which should be lightly touched upon, for no one will doubt that the high school is not the place for a thorough study of such essays.

I. Preparation

If the class has studied Carlyle or Ruskin, it will be well to begin with a comparison of these two men with Emerson in order to show the latter's place as a self-appointed teacher and his motives in presenting to his audience such matters as he discusses in his essays and addresses. A brief study of the life and character of Emerson will help us to understand his message. Before assigning one of the essays for study the teacher should provide for the class a brief outline or analysis, and explain the general thought which it contains. The thought is often so difficult to follow that it is unwise to require the pupil to make his own outlines.

II. Reading and Study

With the aid of an outline or analysis the first reading should enable the student to get a fair understanding of the essay as a whole. He should know the theme and what it means, the author's plan and method of development.

The second reading should be taken up with as much

attention to detail as the maturity of the class makes advisable. Care should be observed that in the study of details the larger unit be not forgotten. To this end the teacher, by frequent review, should make sure of a thorough mastery of the outline, and by questions should bring out the connection between details and main propositions. Parrot work, to which there is a strong temptation whenever hard thinking is called for, can be avoided by requiring the pupil to state in his own words the main ideas, which Emerson frequently embodies in epigrammatic form.

III. Study of Each Essay as a Whole

The American Scholar

What is the theme of this essay?

What distinction does Emerson make between "the farmer" and "Man on the farm," between "the scholar" and "Man Thinking"?

Emerson speaks of the education of the scholar by nature, by books, and by action. Develop his idea of education by nature. What does Lowell say of the influence of nature on man in the early part of *The Vision of Sir Launfal?*

How does Emerson think the scholar should be educated by books? Explain his meaning in the following expressions about reading: "Yet hence arises a grave mischief" (p. 39); "Books are for the scholar's idle

times" (p. 42); "One must be an inventor to read well" (p. 43).

To what extent is Emerson's idea of the use of books applicable to the high school student?

What is meant by "education by action"? Explain the following: "Only so much do I know, as I have lived" (p. 45), and "Life is our dictionary" (p. 47).

What are the duties of the scholar and how are they comprised in self-trust? (p. 49).

"In self-trust all the virtues are comprehended" (p. 52). Discuss this statement, showing what is meant by self-trust, what virtues are comprehended in it, and what virtues, if any, are not comprehended in it.

What new spirit in literature is noted on pp. 58 and 59?

Where, besides in literature, does Emerson find the same spirit?

Did he regard his own age as a fortunate or unfortunate one for living? Why?

Summarize the concluding paragraph.

Self-reliance

What is the theme of this essay?

What leading idea in this essay was also in the last?

What conclusion does Emerson draw from the fact that children and youth are independent and unaffected in their opinions?

Why do they change as they grow older?

Explain the meaning of the following: "Society everywhere is in conspiracy against the manhood of every one of its members" (p. 69). "Whoso would be a man, must be a nonconformist" (p. 69).

Account for Emerson's scornful reference to "popular charities" (p. 71).

Show how our consistency is "a terror that scares us from self-trust" (p. 75).

What virtue does one need to have to be able to scorn consistency? (p. 77, l. 1).

What fault does Emerson find with hero worship? (p. 80).

What are intuitions?

Whence do they come?

Show clearly how Emerson bases his belief in self-trust on his belief in intuitions.

Why does he scorn the custom of traveling?

What do you think are the advantages of foreign travel?

Write on "The right spirit and the wrong spirit in foreign travel."

What conclusion does Emerson lead to from a consideration of reliance on society? on government? on property?

Why do we dislike a conceited man? Compare a conceited with a self-reliant man.

Make a collection of the epigrammatic sayings in this essay that you think are worth remembering.

Compensation

What is the theme of this essay?

Illustrate the meaning of the law of compensation by referring to its working in nature, in human life, in government.

What did the Greeks mean by their goddess Nemesis?

Show the folly of trying to escape this law, by pointing out how it invariably works in the results of deeds of crime, of acts of honest labor, of deeds of love.

Explain the following statements and give illustrations:

"But for every benefit which you receive, a tax is levied" (p. 124). "The history of persecution is a history of endeavours to cheat nature" (p. 129).

What is Emerson's answer to the thoughtless who say: "What boots it to do well? . . . if I gain any good I must pay for it; if I lose any good I gain some other"? (p. 130).

Explain "Nothing can work me damage except myself" (p. 132).

What compensations are there for our calamities?

Show how this law of compensation is illustrated in the acts of some of the characters that you have studied in fiction: for example, Shylock, Ivanhoe, Isaac, Portia, Godfrey Cass, Silas Marner.

Friendship

What is the theme of this essay?

How is friendship different from companionship?

How do friends enlarge and improve us?

Why often do "Our friendships hurry to short and poor conclusions"? (p. 145).

What are the two elements that go to the composition of friendship? Illustrate each.

What is Emerson's idea about the possibility of helpful conversation where more than two take part?

Discuss, to show the measure of truth that it contains.

What, in the persons themselves, is necessary for the most helpful conversation?

To what extent is it true that "friends are self-elected"? (p. 154).

What are the requirements for perfect friendship? (pp. 154–157).

Why would Emerson do with his friends as with his books? (p. 158). (See *The American Scholar*, pp. 38–44.)

Do you think that he would have us become recluses? Would he have us make no friendships except ideal ones? Try to summarize the truth of this essay in your own words for those of your own age.

Prudence

Explain and illustrate the meaning of prudence.

What is the theme of this essay?

What reason does Emerson give for discussing it?

Explain his classification in paragraph beginning "There are all degrees of proficiency" (p. 164).

How does the cultured man's view of prudence differ from that of the man who lacks culture?

By referring to the comedies that you know, verify the statement, "The spurious prudence . . . is the subject of all comedy" (p. 165).

What are the "petty experiences which usurp the hours and years"? (p. 167). How are we instructed by them?

How does nature punish neglect of prudence?

Name some of the imprudences of men in general, of men of genius, of scholars (pp. 171–173).

What is the result of such imprudence?

Why is prudence called a *minor* virtue? (p. 175).

To what conclusion does the discussion lead?

Shakespeare; or, The Poet

What is the theme of this essay?

Explain fully the meaning of originality.

What is more important in a man of genius than originality? Illustrate.

In Shakespeare's youth how were dramatic entertainments regarded?

What material did Shakespeare find at first to work upon?

What were the great sources of his material in the plays with which you are familiar?

Have other writers felt free to borrow as they pleased? What is their justification?

Explain the meaning of: "It is easy to see that what is best written or done by genius in the world, was no man's work" (p. 191).

What have scholars and Shakespeare societies found out about Shakespeare? How did his contemporaries regard him? Explain: "Shakespeare is the only biographer of Shakespeare" (p. 198), and "He is the one person, in all modern history, known to us" (p. 200).

What do we learn of him through his works?

Sum up the author's idea of Shakespeare's creative power, representation of life, power of expression, cheerfulness, imperfection.

Gifts

What is the theme of this essay? What motives prompt people to give gifts? Which ones are right? Which wrong? What things are suitable for gifts? What are *most* appropriate? What danger is there in giving those things that are substantial benefits? Are beautiful things better for gifts than useful ones? Why? "He is a good man who can receive a gift well" (p. 214). Explain.

Discuss the good and the evil of our custom of Christmas giving.

Discuss Carlyle's statement: "It is a mortifying truth, that two men, in any rank of society, could hardly be

found virtuous enough to give money, and to take it as a necessary gift, without injury to the moral entireness of one or both." *Essay on Burns* (pp. 121–122).

The Life and Character of the Author.—What do we know of Emerson's ancestry? his childhood? his education? his experience as a teacher? his work as a minister? his travels in Europe? his friendship with distinguished men? his connection with Transcendentalism? the chief difference between him and other Transcendentalists? his success as a lecturer? his connection with Harvard College? his home life? the central idea in all his teaching? his service to his generation?

Outline for the Study of Webster's First Bunker Hill Oration

Much may be expected from the study of this oration. It is one of the few books required for careful study. It will be taken up late in the high school course, when pupils are maturing rapidly. It is distinctly American, the work of probably our greatest orator. But it is not difficult; the meaning is not puzzling, the structure is simple. The teacher may reasonably require of his pupils great familiarity with the divisions of the speech, with the thought of each, and with the language.

I. Preparation

The preparation necessary for the first reading is very slight. If the imagination of the student can be aroused,

so that the occasion on which the Oration was delivered can be made to seem real and full of interest, he will read to better advantage. Webster's audience must be imagined, the number of people present, the different classes: the veteran, the old resident who saw the battle, the children and grandchildren of those who fell, and the distinguished visitor from France. A picture of Webster with some hints of his great reputation will help to complete the scene.

II. Reading and Study

The first reading should, if possible, be assigned for one lesson so that the class may read the oration at a single sitting.

The second reading should be accompanied by memory work, the preparation of an outline, the writing of compositions (some intended for speaking), and the study of introduction, conclusion, and climaxes.

III. Study of the Oration as a Whole

CONTENT.—A description of the scene from the point of view of Webster.

The same from the point of view of one of the listeners.

How did the orator try to arouse the interest and emotion of his audience in his introductory paragraphs?

Webster's ideal for the monument.

The emotions that Webster appeals to in his address to the veterans.

The character of Warren.

The example of Salem when the port of Boston was closed.

The spirit that bound the colonies together in their struggle.

Lafayette's part in the Revolution.

"A chief distinction of the present day is a community of opinions and knowledge amongst men in different nations, existing in a degree heretofore unknown."

Compare our own day with Webster's in this respect.

The causes of the French Revolution compared with those of the American Revolution.

Excesses of the French Revolution.

What reasons can you find for the almost entire lack of such excesses in our own?

The story of the Greek Revolution, 1820–29.

When and why had the Spanish colonies in South America revolted?

What conditions among these colonies gave Webster some doubt of their great success?

To what extent has history shown his doubt to be well founded?

The conclusion of the Oration, its idea and its appeal to the feelings.

FORM.—The purpose of the introductory paragraphs. Compare, if possible, with that of some other introduction.

Discuss Lodge's statement that this Oration is "a succession of eloquent fragments."

Between which of the main divisions, if any, is there a clear connection in thought?

Between which, if any, is there a transition paragraph?

Choose a number of paragraphs, for example, 8, 9, 12, 21, 28, 29, and make an analysis to discover the topic sentence, if there is one, and the method of development.

What figure of speech is strikingly illustrated in paragraphs 13 and 14?

Examine the most emotional passages like paragraphs 12–17 to note the sentence structure and choice of language.

THE LIFE AND CHARACTER OF THE AUTHOR.—What do we know of Webster's parentage? his boyhood? his college life? his experience as a schoolmaster? the beginning of his career as a lawyer? his rapid success? his first term in Congress? his success as an orator? the importance of his work on the Dartmouth College case? his position on the great questions between North and South? the effect on his reputation of his Reply to Hayne? the effect on his reputation of his seventh of March speech? the great traits of his character?

Relate some of the anecdotes that illustrate his chief characteristics.

Outline for the Study of Washington's Farewell Address

I. Preparation

A careful study of this address should include familiarity with the matters discussed and an analysis to show the structure of the essay. The most natural preparation for the first reading will be to recall the time and circumstances of the address, and to tell what part Madison and Hamilton had in preparing it.

II. Reading and Study

The first reading should be done, if possible, at a single sitting, and should enable the student to get the main points of the address and to appreciate the way in which Washington regarded the people.

The second reading should be made with special attention to the preparation of a detailed outline; to an analysis of the thought; and to a study of the paragraph structure.

III. Study of the Address as a Whole

Content.—What were Washington's reasons for declining a third term?

Are they such that all our presidents should follow his example?

Explain what Washington meant by a "unity of government."

Give the various reasons that the people ought to have for cherishing this idea of unity.

What does Washington say about sectionalism?

To what extent had the country already suffered from it?

Discuss party-spirit,—its nature, its tendencies, its good compared with its evil.

Compare Washington's remarks with Addison's discussion on party-spirit in the *Sir Roger de Coverley Papers*.

Do we now suffer from any of the evils that Washington points out as resulting from party-spirit?

What relation do religion and morality bear to each other and to government?

How would Washington have us deal with foreign powers?

To what extent do we in our day follow his ideal?

What was his advice concerning political connection with foreign nations?

To what extent do we follow it?

FORM.—Summarize the introductory paragraphs, compare them with the introduction in Webster's *First Bunker Hill Oration*, and note the difference in purpose and method.

What is the purpose in paragraph 7?

Find other paragraphs in the address that have a similar purpose.

Examine several paragraphs (for example, 9, 10, 16,

17), note the topic sentence, if there is one, and the methods of development.

Compare this address with Webster's *First Bunker Hill Oration* with respect to the logical connection of the main topics, the choice of language, and the effectiveness of the conclusion.

APPENDIX

COLLEGE ENTRANCE EXAMINATIONS IN ENGLISH

COLLEGE ENTRANCE EXAMINATION BOARD

(1905)

A—Reading and Practice [1]

Select one subject from each of the following groups and write upon each a composition at least two pages in length. Be careful to keep to the subject. Pay special attention to the structure of sentences and paragraphs.

GROUP I

1 A scene from *Ivanhoe* in which one of the following characters is a principal figure: Robin Hood, Friar Tuck, Wamba, Rowena, Isaac of York.

2 The Vicar finds Olivia.

3 The scene as it might have appeared to one standing just outside the castle gate, as Sir Launfal emerged from his castle in his search for the Holy Grail.

4 The ship of the Ancient Mariner is becalmed.

[1] In all these papers special attention should be given to spelling, punctuation and paragraph structure, and neatness.

GROUP II

1 Why does Ida finally consent to marry the Prince?

2 Was the Dumfries aristocracy justified in "cutting" Robert Burns?

3 Show how the *Sir Roger de Coverley Papers* deal with the foibles of the time of Addison.

4 What does the Spectator mean when he says that Sir Roger is "something of a Humourist"? Define Sir Roger's peculiar humor, and contrast it with that of some other character in the *Sir Roger de Coverley Papers.*

GROUP III

1 What elements in the character of Godfrey Cass account for his relief at his wife's death and his failure to care for his child; also for his confession to Nancy and resolve to adopt Eppie?

2 Tell the story of the caskets in *The Merchant of Venice.*

3 Which in your opinion is the superior character, Cassius or Antony? Give the reasons for your opinion.

4 What qualities in the character of Brutus are brought home to us in the last scene of *Julius Cæsar?* Trace in the action of the play the influence of any one of these qualities.

B—Study and Practice

The candidate is expected to answer four of the questions on this paper, selecting them in accordance with instructions under the headings.

I Take one part only, either a or b.

a "Sir, let me add, too, that the opinion of my having some abstract right in my favor would not put me *much* at my ease in *passing sentence, unless* I could be sure that there were no rights which, in their exercise under certain circumstances, were not the most *odious* of all wrongs and the most vexatious of all injustice."

(1) Name each clause by giving the grammatical subject, the verb, and the complement (if any). State the kind of clause. Give the reasons for your statements.

(2) Parse the italicized words.

b (1) Comment upon the unity of the following sentence and give the reasons for your opinion.

"*At this moment the clang of the portal was heard, a sound at which the stranger started, stepped hastily to the window, and looked with an air of alarm at Ravenswood, when he saw that the gate of the court was shut, and his domestics excluded.*"

(2) In each of the sentences printed below tell whether the use of the italicized expression is

right or wrong, and give the reason for your decision.

p The congregation *was* free to go their way.

q He said that he himself and I *should* go to-morrow, but that you *would* not go till next week.

r Seated on an upright tombstone, close to him, was a strange unearthly figure, *whom*, Gabriel felt at once, was no being of this world.

s *After eating a hearty dinner our carriages* were brought to the door.

II Take one part only, either a or b.

a "Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our station, and glow with zeal to fill our places as becomes our situation and ourselves, we ought to auspicate all our public proceedings on America with the old warning of the church, *Sursum corda!* We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us."

Write one paragraph or two or more connected paragraphs on the passage given above. Let your answer show (1) the division of Burke's speech in which this passage occurs, (2) the relation of the idea here expressed to his plan for the government of America, (3) the manner in which his motions carry out this plan.

b "It appears that Addison, on his death bed, called himself to strict account, and was not at ease until he had asked pardon for an injury which it was not even suspected that he had committed,—for an injury which would have caused disquiet only to a very tender conscience. Is it not then reasonable to infer that, if he had really been guilty of forming a base conspiracy against the fame and fortunes of a rival, he would have expressed some remorse at so serious a crime?"

Write one paragraph or two or more connected paragraphs on the passage given above. Show clearly to what reference is made in the last sentence.

III Take one part only, either a or b.

a "Thou hast it now: king, *Cawdor*, *Glamis*, all,
As the weird women promised, and I fear
Thou *play'dst most foully for't:* yet it was said
It should not *stand in thy posterity*,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the *verities* on thee made good,
May they not be my *oracles* as well
And *set me up in hope?* But hush, no more."

In a paragraph or two show who is the speaker and what the passage suggests respecting his character. Give the meaning of the italicized words and phrases.

b "We wish to add a few words relative to another subject on which the enemies of Milton delight to dwell—his conduct during the administration of the Protector."

In a paragraph or two summarize Macaulay's views on the subject indicated in the passage given above.

IV Take one part only, either a or b.

a "Mortals, that would follow me,
Love Virtue; she alone is free.
She can teach ye how to climb
Higher than the sphery chime;
Or, if Virtue feeble were,
Heaven itself would stoop to her."

By whom were these words said? to whom? when? where? under what circumstances? Show the relation of these lines to the opening lines of the poem; to the plot of the poem. Answer in a paragraph or two.

b In Macaulay's *Essay on Milton* occurs the following passage:

"In none of the works of Milton is his peculiar manner more happily displayed than in the *Allegro* and the *Penseroso*. It is impossible to conceive that the mechanism of language can be brought to a more exquisite degree of perfection. These poems differ from others as ottar of roses differs from ordinary rose-water, the close-packed essence from the thin,

diluted mixture. *They are, indeed, not so much poems as collections of hints, from each of which the reader is to make out a poem for himself. Every epithet is a text for a stanza.*"

Quote from *L'Allegro* and *Il Penseroso* several phrases, lines, or passages that exemplify the statements in italics. Give your reasons for the selection of any one of these.

(1907)

A—Reading and Practice

Select one subject from each of the following groups, and upon each subject you select write at least two pages.

GROUP I

1 Under what circumstances did "the vision" come to Sir Launfal?

What was "the vision"? What was its effect upon him?

2 In what respect was Macbeth, though the bravest of the generals, "infirm of purpose"?

3 Show how, as the villagers said, "Silas Marner had brought a blessing on himself by acting like a father to a lone, motherless child."

4 Compare *Ivanhoe* with the most interesting story (by some other author) that you have ever read.

GROUP II

1 Give an account of the duel between Fitz-James and Roderick Dhu.

2 Relate how Sir Bedivere dealt with Excalibur.

3 Describe Goldsmith as he probably appeared to Johnson or Garrick or Boswell or Burke.

GROUP III

1 Show from the *Sir Roger de Coverley Papers* that the Spectator spoke truly when he said, "the city is the great field of game for sportsmen of my species."

2 Which question or questions on this paper has your training in English best fitted you to answer? Give the reasons for your answer.

3 Describe the most dramatic moment (as it seems to you) in *The Merchant of Venice.*

4 What are the chief characteristics that you would emphasize in the presentation of Shylock on the stage? Give the reasons for your answer.

B—Study and Practice

Answer four of the questions on this paper, selecting them in accordance with the instructions under the headings.

I Take one part only, either a or b.

a "Mr. Dance told me to jump down and knock, and

Dogger gave me a stirrup to descend by. The door was opened almost at once by the maid.

"'Is Dr. Livesey in?' I asked.

"No, she said; he had come home in the afternoon, but had gone up to the Hall to dine and pass the evening with the squire.

"This time, as the distance was short, I did not mount, but ran with Dogger's stirrup-leather to the lodge gates. Here Mr. Dance dismounted, and taking me along with him, was admitted at a word into the house."

1 State as to each of the verbs in the sentences in the preceding passage whether it is (*a*) transitive or intransitive, (*b*) active or passive, (*c*) regular or irregular.

2 State which of the verbs here used transitively may be used intransitively, and which used intransitively may be used transitively.

3 Give the principal parts of each irregular verb.

4 Name the voice, mood, tense, person, and number of two of the principal verbs.

5 Explain the construction of one infinitive and one participle.

b What constitutes a sentence? On the basis of your answer to this question, discuss whether the following are properly to be considered sen-

tences. Recast those of the five that you deem unsatisfactory:

1 They were an odd couple and she was at least forty years old.

2 The enemy's troops charged, broke and fled, and we pursued them to the edge of their camp.

3 His father's family having all died many years before.

4 One who stood foremost in every good work, never relaxing his efforts till the cause in which they were enlisted had triumphed.

5 Many years had rolled by, many changes had taken place, but the old elm still stood.

In answering the questions selected from II, III, and IV, regard each answer as an English composition; give special attention to spelling, punctuation, and the construction not only of sentences and paragraphs but of the whole composition.

II Take one part only, either a or b.

a Who was on the English throne when Burke delivered his Speech on Conciliation? Was the speech delivered before or after the Stamp Act? Before or after the Declaration of Independence? Who was the English Prime Minister at the time? Did Burke's motions prevail?

Burke stated that the spirit of liberty among the Americans was "fierce", and that there were but three possible ways of dealing with it: one was, *to remove the causes*. What were the other two methods? Which of them did Burke advocate, and why?

b Contrast at some length the policy of the English ministry with that of Burke as set forth in this speech.

III Take one part only, either a or b.

a From the facts in the play justify Cassius's estimate of the Romans:

"And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws: what trash is Rome,
What rubbish, and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar!"

—*Act I, Sc.* 3, 103–111.

b Discuss the speeches of Brutus and Antony at the funeral of Cæsar, showing how each is characteristic of the speaker and of the part each bears in the action of the play.

IV Take one part only, either a or b or c.

a Quote from Milton or Shakespeare at least ten consecutive lines (other than those printed on this paper); give their setting and tell why to you the lines seem worth committing to memory.

b Discuss the position of men of letters in the times of Addison and Johnson respectively.

c Give the history of Johnson's *Dictionary.*

HARVARD UNIVERSITY

(1906)

The examiner expects you to plan each answer before writing, to write neatly and legibly, to spell and punctuate correctly, and to be accurate and intelligent in choosing words and in framing sentences and paragraphs.

I

Write carefully planned compositions on three of the following subjects.

1 The good traits in Macbeth's character.

2 Antonio and Bassanio as gentlemen.

3 The scenes in *The Merchant of Venice* which excite sympathy for Shylock.

4 Scott's poetry.

5 My first reading of *The Lady of the Lake.*

6 The best scene in *The Lady of the Lake* and my reasons for liking it.

7 "I found Him in the shining of the stars,
I mark'd Him in the flowering of His fields,
But in His ways with men I find Him not.
I waged His wars, and now I pass and die."

8 How Gareth became a knight.

9 Godfrey Cass.

10 My reading apart from the prescribed books.

II

The examiner expects answers not merely correct but also well composed. Answer all the questions.

1 What is the plot of *Comus?*

2 Are the characters in *Comus* as much like real persons as the characters in Shakespeare's plays? Give reasons for your answer.

3 Relate the early life of Addison up to the time when he began to write for the *Spectator.*

4 Tell what you know about Johnson's Club.

(1907)

Write carefully: the quality of your English is even more important than your knowledge of the books. Plan your answers before you write them, and look them over carefully after you have written them.

Omit either 3 *or* 4.

1 (Forty minutes.) Tell in the first person, as simply and as vividly as you can, the story of *The Ancient Mariner.*

2 (One hour.) Explain as fully as you can the differences between the life of knights and ladies at the time of King Arthur or of Ivanhoe, and the life of people in London in the eighteenth century,—the time of Sir Roger de Coverley, of Goldsmith, and of Dr. Johnson.

3 (Twenty minutes.) What does Macaulay mean when he says that Johnson "came up to London precisely at the time when the condition of a man of letters was most miserable and degraded"?

4 (Twenty minutes.) Write a letter, addressed to a person with whom you are not acquainted, applying for a position and setting forth your qualifications for it.

PRINCETON UNIVERSITY

(1907)

A

Any dishonesty in the examinations, including the giving as well as the receiving of aid, will, if detected, permanently debar the candidate from entering the University.

The purpose of this examination is to test (1) the candidate's ability to write English correctly, and (2) his

acquaintance with certain specified works. The candidate is advised to go over his paper carefully before the end of the hour, to make sure that it is correctly spelled, punctuated, and paragraphed.

Write short compositions on three of the following topics:

I King Arthur as portrayed in the *Idylls of the King.*

II The English country squire as portrayed in the *Sir Roger de Coverley Papers* and in *Silas Marner.*

III The gradual deterioration of Macbeth's character.

IV Shylock and Isaac of York—a comparison.

V Lancelot's sojourn at Astolat.

B

The purpose of this examination is primarily to test the candidate's knowledge of certain specified works; but the examiners will refuse to accept any paper which shows marked deficiency in English composition. The candidate is therefore advised to look over his paper carefully before the end of the hour.

I (*a*) Why was Brutus chosen as the leader of the conspiracy? In what events of the play does he show

his fitness as a leader? In what events does he show his unfitness?

(*b*) In what ways does Brutus reveal the gentler side of his character?

II (*a*) Name the supernatural characters in *Comus*, and show what influence each exerts upon the human beings of the play.

(*b*) To what ways of spending his old age does the speaker in *Il Penseroso* look forward?

III What does Burke say on each of the following topics, and how does he relate his discussion of each to his argument for conciliation?

(*a*) The use of force in bringing a colony to terms. (*b*) American fisheries. (*c*) The history of Ireland.

IV (*a*) Addison's travels.

(*b*) Johnson's intimate friends.

BRYN MAWR COLLEGE

(Spring, 1906)

The composition should contain not less than sixty lines of the examination book, and should be correct in spelling, grammar, punctuation, paragraphing, and general arrangement.

(*Question* 1. *For candidates prepared on the reading set by Bryn Mawr College.*)

1 How far, in your opinion, is Keat's saying, "I have loved the principle of beauty in all things," borne out by those of his poems that you have read? In answering the question consider, for instance, the subjects chosen, the method of treatment, the style, and the meter.

(*Question* 2. *For candidates prepared on the reading set by the Conference on Uniform Entrance Requirements in English.*)

2 Is Scott, in your opinion, greater as poet or novelist? Answer in as full detail as you can, basing your opinion on *The Lady of the Lake* and *Ivanhoe.*

(*Questions* 3 *and* 4 *are for all candidates.*)

3 Describe Sir Roger de Coverley.

4 Tell, briefly, Shylock's story.

(Autumn, 1906)

1 The function of tragedy is said to be, "to touch the heart with a sense of beauty and pathos, to open the springs of love and tears." Compare the characters of Brutus and Shylock with this definition in mind, stating which makes the stronger appeal to your sympathies and why.

2 Describe the old Pyncheon house in the *House of the Seven Gables*.

3 Tell the story of *The Ancient Mariner*.

(Spring, 1907)

Composition (1) *should contain not less than sixty lines of the examination book, composition* (2) *not less than thirty lines, and both compositions should be correct in spelling, punctuation, grammar, paragraphing and general arrangement.*

1 Write a composition on the Minor Poems of Milton that you have read, discussing their chief characteristics and giving reasons for the pleasure you derive from them. In writing the composition consider, for example, the subjects chosen, the method of treatment, the style and the meter.

2 Describe in as full detail as you can the scene from Scott's *Ivanhoe* that you remember most vividly.

THE UNIVERSITY OF CHICAGO

(Spring, 1907)

State:

1 At what school you studied English.

2 Under whose instruction.

3 For how long.

4 The text-books used.

A—Composition

Write a short composition on two of the following topics. Use plain, natural English, free from errors in spelling, punctuation, and grammar, and correct in idiom. Before you begin, think what you are going to say. You will be judged by how well you write, not by how much.

1 The history of the writing of *The Ancient Mariner*, and its place in the development of English Literature.

2 The story of *The Passing of Arthur.*

3 Banquo.

4 The siege of Front-de-Bœuf's Castle.

5 The character of Oliver Goldsmith.

B—Intensive Reading

Explain the following passages:

a And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc."

—*Julius Cæsar.*

Who speaks, and when?

b You shall digest the venom of your spleen,
Though it do split you; . . . .
I'll use you for my . . . . laughter,
When you are waspish.

—*Julius Cæsar.*

c Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night
While Cynthia checks her dragon yoke
Gently o'er the accustomed oak.

—*Il Penseroso.*

d Alas, what boots it with incessant care
To tend the homely slighted shepherd's trade,
And strictly meditate the thankless Muse?

—*Lycidas.*

C—Rhetoric

1 Explain and illustrate the principle of *coherence*, (*a*) in the sentence, (*b*) in the paragraph.

2 Define and illustrate simple, complex, and compound sentences. Write a brief account of a happening of yesterday; first write it in simple sentences only, then rewrite it in complex and compound sentences.

3 Comment on the use of the *italicized words* in the following sentences:

The *quick* fishes *steered* to and fro about the body.

How terrible, in "The Ancient Mariner," are the dead *throats* singing *spectral* carols!

Stars are my *candles*, and the wind my *friend.*

(Autumn, 1907)

State:

1 At what school you studied English.

2 Under whose instruction.

3 For how long.
4 The text-books used.

A—Composition and Rhetoric

1 Write, first making an outline, on *two* of the following topics:

a Was Portia a lovable character—a girl who would make a good wife?
b The story of Lancelot and Elaine.
c Johnson and Goldsmith.
d Macaulay's ideas of the Puritans and of King Charles I.
e High-school fraternities.
f The town I like best.

2 Explain the principle of *coherence*, and show how, from sentence to sentence, you have made the coherence plain in your two foregoing compositions.

3 Define and give synonyms for the following words: *passive*, *taunt*, *sanguine*, *affect*, *fix*, *stingy*. Be equally careful about the truth and the form of your definitions.

4 Give, in a sentence of 30 words or more, three examples of parallel constructions.

B—Literature

1 Who wrote: *The Faerie Queene*, *Rasselas*, *Treasure Island*, *Vanity Fair*, *Tintern Abbey*, *Love's Labor's Lost*, *Robinson Crusoe*, *Locksley Hall?*

2 What becomes of *Fleance?* of *Rebecca, the Jewess?* of *Cassius?* of *Gareth?* of *Godfrey Cass?* What was the result of Burke's speech on Conciliation?

3 Locate and explain the following passages:

a Comes the blind Fury with the abhorréd shears.

b Or bid the soul of Orpheus sing
Such notes as warbled to the string
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek.

c He were no lion, were not Romans hinds.

d I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

e The death of each day's life, sore labor's bath.

BROWN UNIVERSITY

(1905)

I

Answer all the questions:

1 Correct any errors in the following sentences. Give reasons for the changes you make.

a The man whom she thought was her cousin was not.

b After digging for some weeks longer, another strata was discovered.

c Seating myself by the fire, which my odious companion had lighted, he thus began his tale.

d To the right of this monument stands the City Hall, a building of granite, and a few more structures of less importance.

e The tire was cut all the width and was caused by a wood-chopper who placed an axe beneath the tire.

2 Insert the proper forms (shall or will) in the following sentences:

a I be glad to do it.

b I gladly do it.

c If the school year is shortened, we find that less work is accomplished.

d you take my book, or you be able to do without one?

3 Define the following expressions: predicate, passive voice, intransitive, possessive, superlative.

II

Answer three questions:

1 Describe the quarrel between Brutus and Cassius in the Fourth Act of *Julius Cæsar*. What characteristics of each does the quarrel reveal?

2 Narrate the adventures of Moses at the fair in *The Vicar of Wakefield*.

3 Where does Carlyle place the responsibility for the misfortunes of Burns?

4 Sketch the life of Lowell.

5 Describe the change which came over the title-character in *The Princess*.

III

Answer all the questions:

1 Explain words in italics.

> The English power is near, led on by Malcolm,
> His uncle Siward, and the good Macduff:
> Revenges burn in them; for their *dear* causes
> Would to the bleeding and the grim *alarm*
> Excite the *mortified* man.

> Whether beyond the stormy Hebrides,
> Where thou perhaps under the whelming tide
> Visit'st the bottom of the *monstrous* world;
> Or whether thou, *to our moist vows denied*,
> Sleep'st by the fable of Bellerus old,
> Where *the great Vision of the guarded mount*
> Looks toward *Namancos* and *Bayona's hold.*

2 Scan the last two lines in the second passage above, as they would be read naturally. Name the feet in the first of the two lines, and give the metrical name for the second line as a whole.

3 What does Macaulay say of Addison as a satirist?

(1907)

I

1 Decline the personal pronouns.

2 Give the preterites and past participles of the following verbs: lie, lay, sit, set, raise, rise, dive.

3 Give the plurals of the following nouns: spoonful, Mussulman, mother-in-law, series, sheep, alumnus, prospectus.

4 Give the case, number and construction of each noun and pronoun, and the mood, tense, voice and construction of each verb in the following sentence: If, in short, a writer sincerely wishes to communicate to another mind what is in his own mind, he will chose that one of two or more words equally in good use which expresses his meaning as fully as it is within the power of language to express it.

II

Write carefully prepared themes, about two pages in length, on two of the following topics:

1 A mediæval tournament.

2 The career and character of Lancelot.

3 The outlaws in *Ivanhoe*.

4 Goldsmith's early life.

5 The death of Banquo.

6 Literary life in England in the eighteenth century.

III

Answer all the questions:

1 Explain the italicized words in the following passages from *Il Penseroso:*

(*a*) The fickle *pensioners* of *Morpheus'* train.
(*b*) 'Less *Philomel* will deign a song.
(*c*) Or call up *him that left half told*
The story of *Cambuskan* bold.
(*d*) *Storied* windows richly *dight.*

2 Give some account of Johnson's works.

3 Who were Garrick, Reynolds, Burke, and Boswell?

4 In what form were Macaulay's *Essays* first published?

5 From what source did Shakespeare take most of the material for *Julius Cæsar?*

SHEFFIELD SCIENTIFIC SCHOOL

(1905)

A

The candidate is advised to be careful in paragraphing, spelling, punctuation, and form of expression.

Select either of the two following lists of topics, plainly indicating at the head of the paper which list is selected. Write short compositions (containing about one hundred words each) on five subjects chosen from that list.

The candidate must draw all his subjects from the one list selected.

First List

1 The Excursion to the Waterfall in *The Princess.*
2 The Elopement of Jessica.
3 Cedric's Escape from Front-de-Bœuf's Castle.
4 Antony's Speech over Cæsar's Body.
5 Sir Launfal and the Leper.
6 Sir Andrew Freeport.
7 Carlyle on the Sincerity of the Poetry of Burns.
8 The Influence of Eppie upon Silas Marner.
9 Carlyle on Burns as a Poet of Scottish Peasant Life.
10 A brief Sketch of Goldsmith's Life.

Second List

1 Sir Lancelot in *Gareth and Lynette.*
2 Sir Lavaine in *Lancelot and Elaine.*
3 Arthur's Sword, Excalibur.
4 The Elopement of Jessica.
5 The Witches in *Macbeth.*
6 Sir Andrew Freeport.
7 Cedric's Escape from Front-de-Bœuf's Castle.
8 The Songs in *The Lady of the Lake.*
9 The Influence of Eppie upon Silas Marner.
10 Goldsmith's Acquaintance with Dr. Johnson.

B

1 (*a*) Describe in detail the scene in which occurs the knocking at the gate of Macbeth's castle.

(*b*) How do Ross, Donalbain, and Hecate figure in the action in *Macbeth?*

(*c*) Trace throughout *Macbeth* the part of Macduff.

2 (*a*) Justify fully the phrase "companion pieces" often applied to *L'Allegro* and *Il Penseroso.*

(*b*) Thoroughly explain the significance of the following portion of the complete title of *Lycidas:* "The Author . . . by occasion foretells the ruin of our corrupted clergy, then in their height."

(*c*) Discuss the songs in *Comus.*

3 (*a*) What, according to Macaulay, were the most important public questions with which Milton concerned himself?

(*b*) What does Macaulay say of *Il Penseroso*, *L'Allegro*, and *Comus?*

(*c*) Show clearly Macaulay's estimate of Richard Steele.

4 What does Burke say, (*a*) of American commerce; (*b*) of American fisheries; (*c*) of precedents for conciliation.

(1906)

A

The candidate is advised to be careful in paragraphing, spelling, punctuation, and form of expression.

Write short compositions (containing about one hundred words each) on four subjects chosen from this list. One of these must be number 1, *the others must be chosen from three different works. The Idylls of the King is to be regarded as one work.*

1 My Preparation for this Examination.
2 The Discovery of the Murder of Duncan.
3 The Elopement of Jessica.
4 Gareth's Arrival at King Arthur's Court.
5 Sir Roger and Moll White.
6 Athelstane.
7 Nancy Lammeter.
8 Gawain's Search for the Winner of the Tournament.
9 The Sleep-Walking Scene in *Macbeth*.
10 The Stealing of Silas Marner's Gold.

B

The questions should be answered in order:

I (*a*) How does Artemidorus figure in *Julius Cæsar?*

(*b*) How does Antony characterize Lepidus?

(*c*) Describe in detail the scene between Brutus and Portia.

II (*a*) The earliest printed editions of *Comus* entitle the piece "A Mask presented at Ludlow Castle." Explain fully the circumstances of its presentation. What passages in the Mask itself refer to these circumstances?

(*b*) Describe in detail the method of your preparation for the examination on Milton's minor poems.

III (*a*) What successive steps in Burke's argument lead to the definite resolutions which he introduces?

(*b*) What are the chief arguments by which Burke supports these resolutions?

IV (*a*) What does Macaulay say of Addison's *Cato?*

(*b*) Of Addison's poem, *The Campaign?*

(*c*) What information does Macaulay give concerning "Johnson's Club"?

N. B.—For IV (*a*) and (*b*) may be substituted the following:

(1) What does Macaulay say of Milton's minor poems?

(2) Of *Paradise Lost* and *Paradise Regained?*

(1907)

B

Answer all questions fully and in order:

I (*a*) Discuss the relation of Addison's literary fame to his political preferment.

(*b*) How did Johnson come to write *The Lives of the Poets?*

II (*a*) What was the occasion, and what the nature of *Lycidas?*

(*b*) Describe the part played by the Attendant Spirit, from first to last, in *Comus.*

III Trace the successive steps by which Brutus was won to the conspiracy.

IV How did Burke's plan of conciliation with the colonies differ from other plans?

UNIVERSITY OF PENNSYLVANIA

(Spring, 1907)

NOTE.—"No candidate will be accepted in English whose work is notably defective in spelling, punctuation, idiom or division into paragraphs."—*Extract from the University Catalogue.*

A

1 Analyze the following sentence and parse the words italicized:

> I grant there is one subject on which it is pleasant to talk on a journey; and *that* is, what one shall have for supper when we *get* to our inn at *night.*

2 Write a paragraph of about fifty words on each of the following subjects taken from the books of which a general knowledge is required:

a Goldsmith's Hardships in London.
b King Arthur's Last Battle.
c The Character of Macduff.
d The Contents of the Caskets.
e Sir Roger at the Theater.

B

1 How did Antony think the motive of Brutus in killing Cæsar differed from that of the other conspirators.

2 What attitude toward slavery is revealed in Burke's speech?

3 Tell the story of *Comus*.

4 Tell where the following passage is found; in what measure it is written; scan it; and explain the italicized words:

Sometimes with secure delight,
The *upland* hamlets will invite,
When the merry bells ring round,
And the jocund *rebecks* sound
To many a youth and many a maid
Dancing in the *chequered* shade;
And young and old come forth to play
On a *sunshine* holiday,
Till the livelong daylight fail:
Then to the spicy nut-brown ale,
With stories told of many a feat,
How faery *Mab* the junkets eat.

(Autumn, 1907)

A

1 Analyze the following sentence and parse the words italicized:

> The river goes on and on, and down through *marshes* and sands, *until* at last it falls into the sea, where the ships are that *bring* parrots and tobacco from the Indies.

2 Write a paragraph of about fifty words on each of the following subjects taken from the books of which a general knowledge is required:

a The Death of Roderick Dhu.
b Lynette's Contempt of Gareth.
c The Witches' Part in *Macbeth*.
d The Characteristics of Saxon and Norman in *Ivanhoe*.
e Nancy Lammeter.

B

1 Write a character sketch of Dr. Johnson as you see him in Macaulay's essay.

2 Give your impression of Addison as a man of letters, judging by Macaulay's essay.

3 What part do Portia and Calpurnia play in *Julius Cæsar?*

4 Tell where the following passage is found: in what

measure it is written; scan it; and explain the italicized words:

But let my due feet never fail
To walk the studious *cloister's* pale,
And love the high *embowered* roof,
With antique pillars massy proof,
And *storied* windows richly dight,
Casting a dim religious light.
There let the pealing organ blow,
To the full-voiced *quire* below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into *ecstasies*,
And bring all Heaven before mine eyes.

YALE COLLEGE

(Spring, 1905)

A

The purpose of this examination is to test (1) the candidate's knowledge and appreciation of certain specified works, and (2) his ability to write correctly. As bearing on the latter point, he is advised to go over his paper carefully before the end of the time allowed, correcting any inaccuracies, not neglecting capitals and punctuation.

Write about two hundred words on each of three topics

selected by yourself from the following list (of a pair of subjects enclosed in brackets, choose but one):

{ Jessica's Escape from her Father's House.
Launcelot Gobbo.

Sir Roger at Church.

The Encounter of Fitz-James and Roderick Dhu.

{ Goldsmith's Life as a Student.
The Circumstances of the Composition, the First Performance, and the Publication of *She Stoops to Conquer*.

{ Lynette's Behavior toward Sir Gareth.
The History of "the nine-years-fought-for diamonds."

Carlyle's Defense of Burns's Personal Character.

(Only candidates taking *final* examinations may choose the last.)

B

1 (*a*) Explain the significance of the italicized words and phrases: "*Memorize* another *Golgotha*"; "To *alter favor* ever is to fear"; "Wicked dreams *abuse* The curtained sleep"; "But in them *nature's copy's* not *eterne*"; "His two chamberlains Will I with wine and *wassail* so *convince*."

(*b*) What important persons of the drama are absent from the banquet? Where is each at that time? How far do these circumstances influence any later events in the play?

(*c*) Give the substance of Malcolm's actions and utterances as far as they are presented on the stage.

2 (*a*) What is said respecting the parentage of Mirth and Melancholy in *L'Allegro* and *Il Penseroso?* Interpret the meaning of each of the various suggestions.

(*b*) What was that snaky-headed Gorgon shield
That wise Minerva wore, unconquered virgin,
Wherewith she freezed her foes to congealed stone,
But rigid looks of chaste austerity,
And noble grace that dashed brute violence
With sudden adoration and blank awe?

Locate the above quotation as exactly as you can, and show its relation to the general subject of the poem. Explain fully the allusions in the first three lines.

3 (*a*) "First, then, I cannot admit that proposition of a ransom by auction, because it is a mere project. . . . Secondly, it is an experiment which must be fatal in the end to our Constitution. . . . Thirdly, it does not give satisfaction to the complaint of the Colonies." What was "that proposition"? Give the substance of Burke's objections under the above headings. What is the relation of this part of the speech to the whole? Was the "proposition" accepted?

(*b*) What connection with the main argument has Burke's discussion of slave-holding in the Colonies?

4 (*a*) Macaulay's remarks on *Comus;* (*b*) on Addison as a critic.

(1906)

A

Write about two hundred words on each of three topics selected by yourself from the following lists (of a pair of subjects enclosed in brackets, choose but one):

{ The Banquet Scene in *Macbeth*.
{ The Character of Antonio.

The Jessamy Bride.

Gurth.

{ The Contrast between Gareth and Geraint.
{ Tennyson's Use of Natural Scenery in *The Passing of Arthur*.

A comparison of the Moral of *The Ancient Mariner* with that of *The Vision of Sir Launfal*.

The finding of Eppie.

B

I (*a*) Narrate the events in *Julius Cæsar* that occur on the Ides of March, *before* the murder.

(*b*) In what book did Shakespeare find the material for *Julius Cæsar?* How does his conception of the character of Cæsar resemble or differ from that which you have formed in your study of Cæsar's *Gallic Wars* or of Roman history?

II (*a*) Sometime let gorgeous Tragedy
In sceptred pall come sweeping by,

Presenting Thebes, or Pelops' line,
Or the tale of Troy divine,
Or what (though rare) of later age
Ennobled hath the buskined stage.

(1) To what is Milton referring in line 3? (2) Comment on lines 5 and 6. (3) What is meant by "sceptred pall"? by "buskined stage"? (4) What similar pleasures were enjoyed by *L'Allegro?*

(*b*) Milton's remarks on the clergy in *Lycidas.*

III (*a*) Into what great divisions does Burke's *Speech on Conciliation with America* fall? What digression from the main subject is made, and for what reasons?

(*b*) What plan had been proposed by the "Noble Lord in the Blue Ribbon"? On what grounds did Burke criticize it?

IV Macaulay's remarks on the nature and influence of Addison's *Spectator.*

(1907)

A

Write about two hundred words on each of three topics selected by yourself from the following list (of a pair of subjects enclosed in brackets, choose but one):

The Conversation between Lorenzo and Jessica in Act V of *The Merchant of Venice.*

The Effect of the Murder upon the Character of Lady Macbeth.

Sir Roger and the Widow.
The Publication of *The Vicar of Wakefield.*
The Personal Appearance of Silas Marner.
Bedivere.
Gareth's Combat with "The Noonday Sun."

B

I Describe (*a*) the interview between Brutus and Portia, and (*b*) Brutus's treatment of Lucius in his tent near Sardis. How does each of these scenes affect our estimate of the character of Brutus? What is the last we hear of Portia?

II What opportunity is provided in *Comus* for the introduction of instrumental music? dancing? display of scenery? Describe the concluding scene (beginning with the appearance of Sabrina) as you imagine it to have been performed at Ludlow Castle in 1634.

III (*a*) What, according to Burke, are the three possible ways of dealing with the American spirit of liberty? State his reasons for rejecting the first two.

(*b*) What does Burke think should be the attitude of one nation toward another in such a crisis as the one under discussion?

(*c*) Cite any reasons that appeal to you as helping to explain the fame of Burke's *Speech on Conciliation with America.*

IV (*a*) Write an account of Johnson's early years in London.

(*b*) Macaulay says of Johnson: "No human being who has been more than seventy years in the grave is so well known to us." Discuss the grounds for this statement.

WELLESLEY COLLEGE

(1906)

A—Reading and Practice

Answer two of the following questions:

1 What qualities do Lady Macbeth and Portia of Belmont have in common, and at what point do their characters diverge?

2 Which of the three required *Idylls of the King*, viz. *Gareth and Lynette*, *Lancelot and Elaine*, *The Passing of Arthur*, seems to you more beautiful, and why?

3 Compare the life of Goldsmith with that of Dr. Johnson. Which life seems to you the more successful?

B—Study and Practice

Answer two of questions 1, 2, 3, *question* 4, *and either question* 5 *or* 6:

1 What makes the play of *Julius Cæsar* great?

2 Compare the nature pictures in *L'Allegro* with those

in *Il Penseroso*, using, if you prefer, Milton's own language.

3 What were Burke's strong points as an orator?

4 Write a well-constructed paragraph of about two hundred words on the character of Samuel Johnson as presented by Macaulay. Give your reasons for the arrangement of the ideas in your paragraph. Show how the principles of unity and coherence are illustrated by the arrangement of the ideas or material of your paragraph.

5 (*a*) Give two examples of each of the following kinds of sentences: simple, complex, compound.

(*b*) Punctuate the following passage:

"And night came down over the solemn waste
And the two gazing hosts and that sole pair
And darkened all and a cold fog with night
Crept from the Oxus soon a hum arose
As of a great assembly loosed and fires
Began to twinkle through the fog for now
Both armies moved to camp and took their meal
The Persians took it on the open sands
Southward the Tartars by the river merge
And Rustum and his son were left alone."

6 (*a*) Give explicit reasons for the correctness or the incorrectness of the following sentences:

(1) He, in a moment of excitement and affection, did this act of beneficence and of which he was very proud.

(2) We know that Oliver Goldsmith was himself not unlike the Vicar of Wakefield, which may partly account for the charm of the book.
(3) I neither regarded myself as rich nor poor.
(4) The book will not fail of a permanent place in literature, because it is badly written.

(*b*) Give examples of the correct use of the following words: affect, complement, mad, nice, fellow.

WESLEYAN UNIVERSITY.

(1907)

Allow one hour for each division of the examination.

Consider what you will say, and in what order you will say it, before you begin to write at all.

Revise your work, and, if time permits, make a clean copy of it after revision.

No candidate will be accepted in English whose work is notably defective in spelling, punctuation, idiom, or division into paragraphs.

I—Reading and Practice

One especial purpose of this division of the examination is to test the ability of the candidate to express his thoughts in clear, *connected* sentences, properly combined

in at least three *paragraphs*. Single, detached sentences will not meet the requirements.

Select three of the following topics for discussion. Be *accurate and avoid generalities.*

1 Give an account of Sir Roger at the play.

2 Describe Arthur's last battle and the last scene in *The Passing of Arthur.*

3 (*a*) Under what circumstances and by whom are the following lines uttered?

> The man that hath no music in himself,
> Nor is not moved with concord of sweet sounds,
> Is fit for treasons, stratagems, and spoils.

(*b*) Outline the action from this point to the end of the play.

4 Goldsmith's life on the Continent after he left Dublin.

5 Describe the place, the cause, and the results of the combat in *The Lady of the Lake.*

6 Give an account of the part of Gawain in *Lancelot and Elaine.*

7 Describe the attack on the castle of Front-de-Bœuf.

8 (*a*) Explain the following lines in every detail:

> I hear *it* by the way; but *I will send:*
> There's *not a one of them,* but in his house
> *I keep a servant fee'd.* I will *to-morrow*
> (And *betimes* I will) unto the *weird sisters.*

(*b*) What results from this resolution?

II—Study and Practice

Discuss fully each topic in order as far as you go, even though you may not finish the paper.

1 Outline the part played by Casca, and quote any of his notable sayings.

2 Show in some detail what difficulties Burke finds in the attempt to change the spirit of the Colonists.

3 Who utters the following lines; to whom, where, and why?

> Come lady, while Heaven lends us grace,
> Let us fly this cursed place,
> Lest the sorcerer us entice,
> With some other new device.

4 Give an account of Johnson's friendship with the Thrales.

5 Macaulay's defence of Milton's political career.

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